

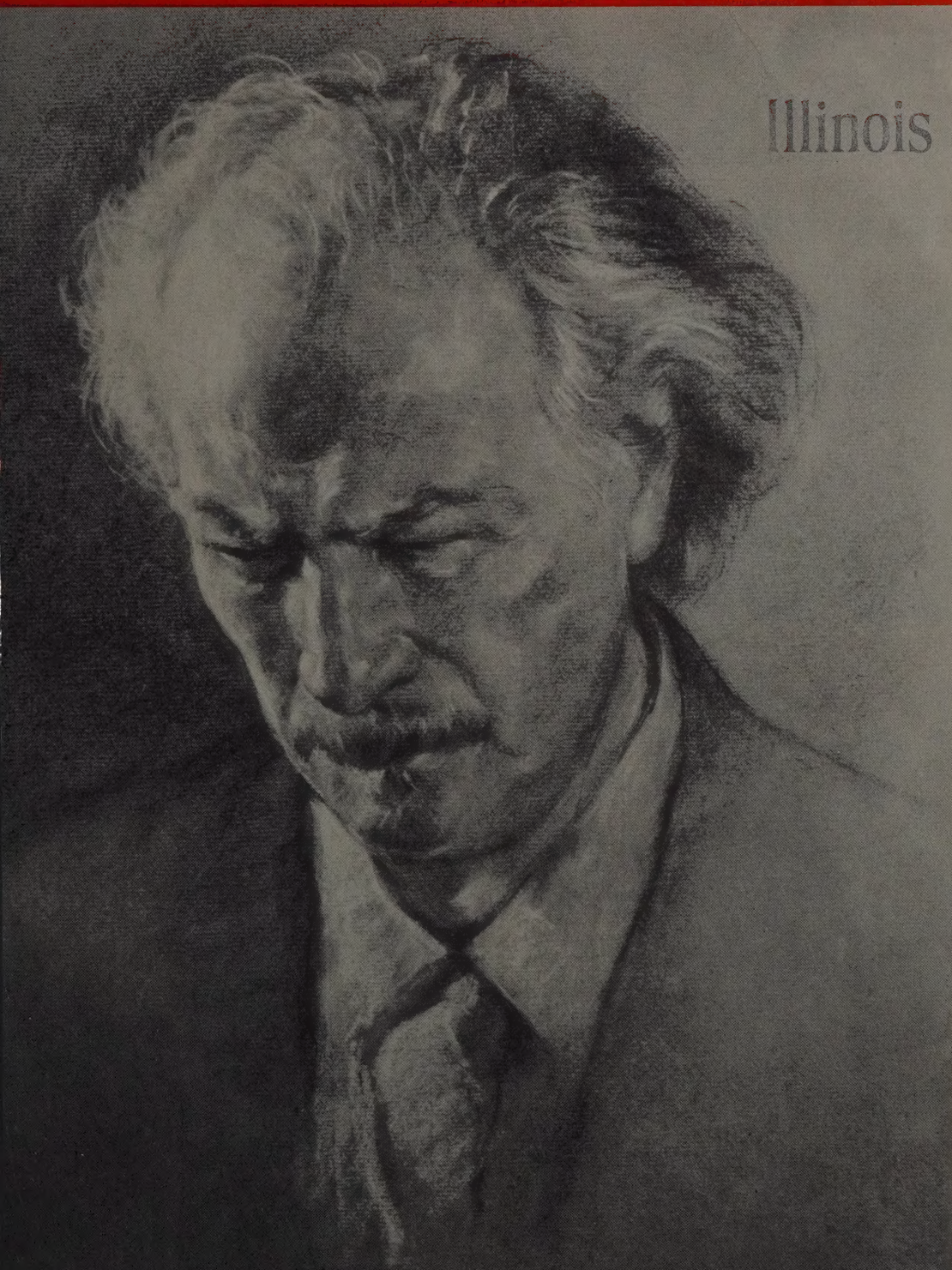
Etude

the music magazine

MAY 1952

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The Hammer-Finger
or "Perfect Finger"

Mary Homan Boxall Boyd

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as Others Hear You

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Careers of Service
in Sacred Song

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That New York
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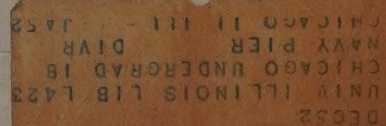
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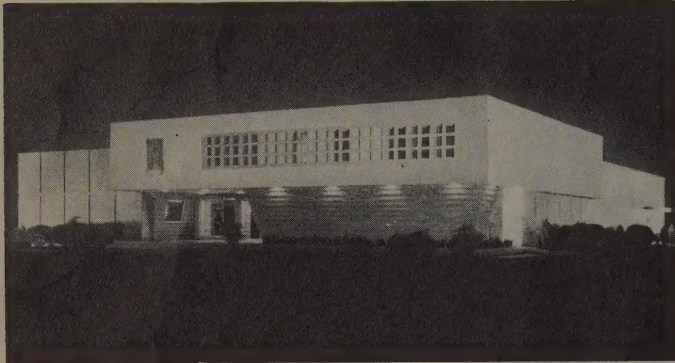
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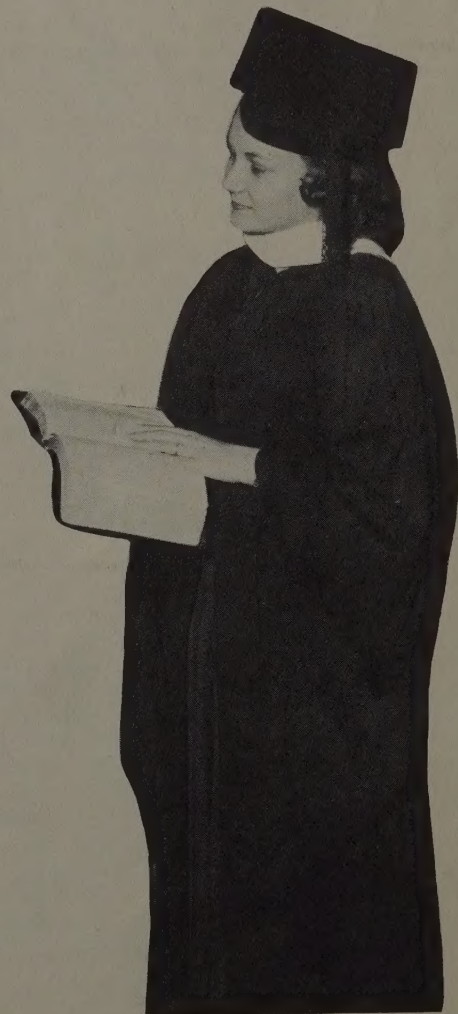
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LETTERS

TO THE EDITOR

cles

Sir: First allow me to thank you for the ETUDE. I am just a young music teacher and find the magazine invaluable.

Besides teaching private pupils, I am a full time school music teacher, and therefore have been enjoying the articles in this field. I hope to have more of them! Thank you again for the ETUDE.

Genevieve Archibald
Nova Scotia, Canada

"The Covered Tone"

Sir: I have only now come into possession of your December issue containing Viktor Fuchs' article about "The Covered Tone." Prof. Fuchs has long been known to me as an outstanding authority on voice and voice production. Therefore I am not surprised to find this article full of revelations brought forth in the simplest and most practical way. As a concert opera singer of many years' experience and now also as a teacher I can only underwrite the importance and necessity of the "Covered Tone" as explained and described by Prof. Fuchs, which I have found to be really and truly a beautifier and "guardian angel" of the singing voice.

I want to congratulate ETUDE for the great service it does in bringing articles of such importance and practical value to its wide circle of readers. I think I speak for all who devote their lives to the art of singing, if I request you to bring more from the pen and wealth of experience of Viktor Fuchs.

Suzanne Sten
New York City

tribute to Schnabel

Sir: Just a note to say never was the ETUDE contained such a wonderful article as the one in honor of Mr. Schnabel by Mary Boyd (February, 1952). It is a wonderful inspiring lift to would-be pianists. May such writers con-

tinue and best wishes to the ETUDE.

Pat Flowers
Detroit, Mich.

"Your Voice After Fifty Years"

Sir: I have just recently subscribed to your magazine. The March edition of ETUDE was the fourth copy I have received but I find already that I enjoy every article and read the book in its entirety.

Although your magazine had been recommended to me several times by various people, it seemed that I never really got down to subscribing. Now that I have, I am only sorry I had not done so sooner.

Music has already been of extreme interest to me. Up-to-date, I have studied piano for five years and singing for two and one-half years. I am still studying singing and wish some day to enter the opera field.

I find your magazine to be quite educational. From reading it, I have been enlightened on many subjects of music of which I knew nothing.

The article which Mr. Gunnar Askund wrote concerning "Your Voice After Fifty Years?" was of special interest to me. I agree with Mr. Rothier's theory regarding the care of your voice. The only point I disagree on is concerning the artists of today in comparison with the artists of yesterday. I believe, and this is only my humble opinion, that we do have some really good opera stars in this age.

I grant Mr. Rothier this, to a certain extent he is probably right, for I, like many others, have only heard those artists of the past on records that had been produced and reproduced several times. But, since we only have records to represent their voices, how about putting them to one side of our minds as just great artists of the past, and give the stars of today a chance to prove themselves.

Miss Joan Sweetman
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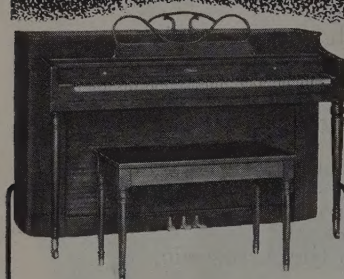
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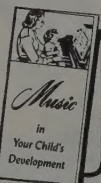


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the music magazine

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Vol. 70 No. 5

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YET — this is only one feature in the Records and Music section in the Spring issue of HIGH-FIDELITY — the only magazine edited specifically for those who seek greater enjoyment from recorded and broadcast music in their homes.

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i (*Baron Scarpia*), Jan Eman-
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cristan), Armando Benzi
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e*), Giulio Biellesi (*Jailer*), and
vira Ramello-Pralungo (*Shep-
rd*). The orchestra and chorus of
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aborating forces, all under the di-
ction of Francesco Molinari-
adelli. (Cetra-Soria, two 12-inch
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ted above with others, one of

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ism. (Sounds of Our Times, one
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Ravel: Introduction and Allegro

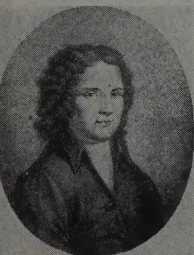
The harp is also the leading in-
strument in this excellent record-
ing of the Ravel Opus in which the
capable artist, Ann Mason Stock-
ton, is joined by Arthur Gleghorn,
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**Richard Strauss: Violin Concerto,
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in the fact that their creation spans
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was written in 1882 and the oboe
piece in 1945. The two works are
given excellent recordings, both
Siegfried Borries, the violinist and
Erich Ertel, the oboe virtuoso re-
vealing themselves as complete
masters of their respective instru-
ments. The soloists are given

(Continued on Page 7)

THE COMPOSER OF THE MONTH



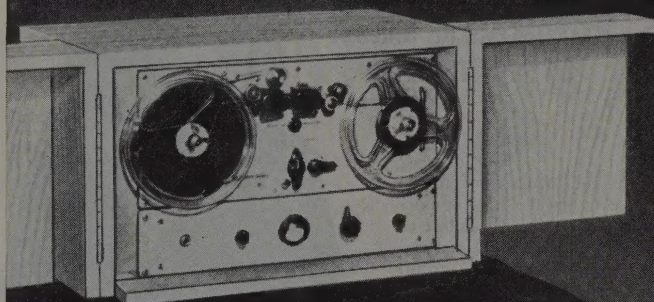
This month ETUDE inaugurates a feature
which it is hoped will prove of interest and
value to music teachers, students, and others
desirous of knowing about some of the great
personalities in musical history. We plan to
present each month a brief biography of a
composer, and in the music section of the same
issue, a composition by this composer.

To begin the series we have selected Ales-
sandro Scarlatti, one of the greatest of early
Italian composers, known as the founder of
the "Neapolitan School of Music." Scarlatti's

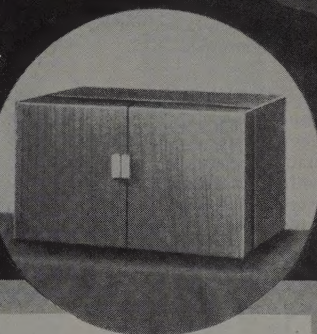
early life is shrouded in mystery—there being not even a reliable
record of his early training. The year of his birth is given variously
by different authorities as 1658, 1659, and 1660. He filled many im-
portant posts as *maestro di cappella* and as a teacher in various
conservatories. Included among his pupils were Durante, Hasse,
and Porpora. He was a most prolific composer, being credited with
115 operas, 14 oratorios, over 200 Masses, over 600 cantatas and
numerous miscellaneous works. On Page 31 of the music section
will be found an *Aria* from Scarlatti's *Toccata Secondo*.

ANNOUNCING THE

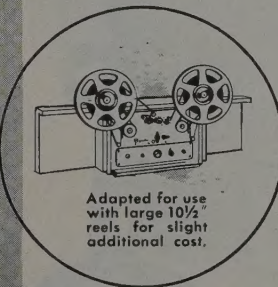
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Musical Oddities

By **NICOLAS SLONIMSKY**

THE YOUNGEST OPERA COMPOSER of all time, certainly the youngest of the feminine sex, was Lucile Grétry. Her opera "Mariage d'Antonio" was produced in Paris on July 9, 1786, when she was thirteen years old. Her celebrated father wrote a long, sentimental description of Lucile's musical training, admitting the obvious surmise that the opera was put in shape by himself from the melodic material which Lucile improvised on her harp. Here is a part of Grétry's account published in "Journal de Paris": "Since I do not wish to give a false impression, I must say that I have written the score, which she was not in a position to do, but that she herself composed all the arias with the basses and a light harp accompaniment. The choral ensembles were corrected by me. Note the little bravura air in 'Mariage d'Antonio'; Pergolesi himself would not be ashamed of it. . . . She plucked her harp with anger when she could not improvise something worthwhile. Then I would tell her: 'Never mind! This is proof that you do not wish to compose anything mediocre.'"

Boccherini at this. When Boccherini explained that the melody was played by another instrument, the Prince of the Asturias flew into a rage. Being a powerful man, he seized Boccherini by the scruff of the neck and held him with outstretched arm out of the window, threatening to drop him to the ground. This experience was too much for Boccherini, and he fled Madrid to enter the service of a more civilized prince, Frederick the Great, at Potsdam.

Boccherini himself was known for his explosive temper. When musicians played his music not to his liking, he would frighten the neighbors by shouting: "They are killing my children!" In his milder moments, he would appeal to the musicians: "Dell'olio!"—"A little oil!" Incidentally, this exclamation, reported by a contemporary biographer, gives a clue to Boccherini's musical style, always gentle in its melody and harmony, subdued in rhythm and dynamics, and soothingly lyrical in its inspiration. But Boccherini's oil was tastefully applied; there was nothing in its substance that suggested the quality of fatty degeneration now known as Schmalz.

IN BYGONE TIMES when kings and lesser royalty were the chief support of the arts, composers and musicians had a difficult time handling their imperial friends, particularly when they dabbled in music themselves. When Boccherini was a court musician in Madrid, Charles IV, the Prince of the Asturias, played a violin part in one of Boccherini's quintets. In the first movement he had a tremolo of two notes repeated for nearly a whole page, and he expressed his annoyance to

A *pupil* could not understand the difference between $\frac{3}{4}$ and $\frac{9}{8}$. The teacher, a man of considerable learning, explained: "But it is so simple; $\frac{3}{4}$ is a three-foot trochee, and $\frac{9}{8}$ is a two-foot dactyl!"

THE CELEBRATED MAELZEL, inventor of the metronome and various musical machines, belonged in the tradition of scientific charlatans, such as Count St. Germain, Cagliostro,

and Mesmer. Many people believed that Maelzel's famous automatic chess player was indeed a marvel of the new mechanical age, rather than a clever contraption with collapsible wheels, behind which a dwarfish chess master was ingeniously ensconced. H. Berton, who bore the proud distinction, "Membre de L'Institut," reports his conversation with Maelzel in a would-be scientific pamphlet, "De la musique mécanique et de la musique philosophique," published in Paris in 1826. He asked Maelzel: "Inasmuch as you have calculated all the combinations of the chessboard, and inasmuch as they are much more numerous than the number of possible chords in our musical system, you could perhaps construct a machine to compose music." To this Maelzel replied: "Yes, I could build a machine that would compose music like Mr. X., but not one that could produce works worthy of Mozart, Cimarosa, or Sacchini." The Mr. X. referred to was, surprisingly enough, Rossini, who was regarded at that early age of the opera as something of a revolutionary and a musical law-breaker. Berton was one of the anti-Rossini clique. It is interesting to note also that Beethoven is nowhere mentioned in Berton's pamphlet, published a year before Beethoven's death. And where is Sacchini nowadays?

TALES OF MUSICAL SPIDERS are encountered time and again in the anecdotal history of music and musicians, without ever shaking the credulity of biographers or editors. The "Allgemeine Musikalische Zeitung" of the year 1800 reports a vivid spider story from a learned French journal of araneology:

"A boy was destined by his parents to be a musician, and in his eighth year already astonished the listeners with his violin playing. He practiced usually in his little attic room, alone. Well, not *quite* alone—for the little room sheltered also an uncommonly large spider. The boy noticed that as soon as he began to fiddle, the spider stopped spinning its web, and came nearer to him. It did that every time. By and by, the player and the listener became

so friendly, that the spider would come down on the desk, from the desk onto the player, and finally settle on his right arm . . . One day, his aunt came into the room to judge his progress. As he began to play, the spider came down on his arm. Suddenly, she stepped forward, brushed the spider off the boy's arm onto the floor with her slipper, and stepped on it. The boy was so shocked that he fainted." The report adds dramatically: "The erstwhile young master is the now famous Beethoven." Beethoven did play the violin as a youngster, and this is about the only factual element in the story.

In the same issue of the "Allgemeine Musikalische Zeitung," Friedrich Rochlitz, its founder and a well-known writer on musical matters, contributes his own spider story. Every time he improvised on the piano or glass harmonica, Rochlitz recounts, a friendly spider hovered a few feet above the instrument. When Rochlitz improvised well, the spider evinced interest. But one day, Rochlitz was not in the right mood, and his harmonic invention suffered in consequence. The spider seemed highly dispirited. He went away and never returned. "The music pleased the spider as little as myself," Rochlitz concludes philosophically.

A recent biography of Paderewski features a musical spider whose taste was so discriminating that he entertained definite preferences among Chopin's etudes, his favorite being the difficult one in double thirds, in G-sharp minor. Paderewski's spider was so temperamental that he would go away in disgust when he played something the spider did not like. These interpretations of a spider's reactions to different kinds of music remind one of a well-known non-musical story. An archaeologist discovered a piece of wire among ancient ruins, and published a paper arguing that the ancients must have invented telegraphy. Then, poking about in a nearby ruined city, he found no wire. This led him to believe that its culture was even greater, for its people had obviously made use of wireless communication.

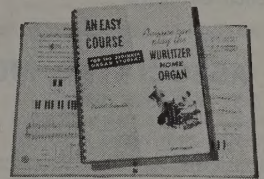
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Music Lover's

BOOKSHELF

By DALE ANDERSON

This Modern Music By Gerald Abraham

This is the second American printing of a work published originally in England in 1933 under the somewhat contemptuous title of, "This Modern Stuff." But music keeps advancing or retrogressing along every tick of the clock and it has been necessary for the author to make many revisions to keep the book up-to-date. Your reviewer several years ago criticized Mr. Abraham for ignoring American composers in another of his books. It is interesting to note that in the present volume he has given respectful attention to ten American modernists. His new volume is a highly intelligent and useful work in a field which is attracting much polemical discussion. Music, of course, has been growing progressively more "modern" ever since Monteverdi (1567-1643) dared to introduce the dominant seventh without preparation.

Right at the start of "This Modern Music," the author writes, "Even the *Sacre du Printemps* (Stravinsky, 1913) and Schoenberg's *Five Orchestral Pieces* (1913) are forty years' old, so that considering the tininess, even now, of the minority who can accept them as normal music, we must reckon that the musical world as a whole (that vast majority of musicians and music-lovers, whose tastes are intelligent without being intellectual) is nearly half a century behind the composers." Many musical observers feel that Schoenberg's apostasy from the normal tonality of the great masters really began with his *Drei Klavierstücke, Opus 11*, published in 1909, and not his later orchestral work (1913).

It is absurd to assume that music must be obscure or incomprehensible when it is written, in order to be masterly. Surely, the B Minor Mass, "The Messiah," The Surprise Symphony, or *Hark, Hark the Lark*

did not have to wait for fifty years to meet success. Mozart's "Le Nozze de Figaro" and Beethoven's "Fidelio" were immediate triumphs when given at Prague. The public instantly identified these works, written over one hundred years ago, as immortal. Many progressive musicians today feel that those classics will exist far longer than much of the so-called modern music of these unsettled times. Among such musicians of this conviction were Gustave Mahler, Richard Strauss and Sergei Rachmaninoff, who reiterated this opinion to your reviewer. Yes, today the greater musical world stands in amazement at the very small coterie of musicians and dilettante insisting upon incessant cacaphony—an uninterrupted diet of tonal Limburger. Nevertheless, many of these modern experiments will unquestionably reveal some elements which will prove invaluable in the music of the future.

It is important for music workers of today to become familiar with such a book as that of Mr. Abraham because all creative workers of significance are incessantly seeking new ideals, new idioms, new vocabularies. It is their responsibility to determine what is permanently valuable to the art. Because a thought or theme is new or different does not necessarily make it important, nor do the execrations of the psychopathic souls, who try to picture the horrors of a world torn with the chaos of wars, contribute anything of lasting value to man.

Mr. Abraham discusses modern harmony and the relative nature of discord with unusual clarity. He points out that "some modern ears are so used to a high degree of dissonance that they accept as satisfactory (or 'normal' or 'consonant') a great many chords which our out-of-date textbooks classify as discords."

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New Records

(Continued from Page 3)

splendid support by Arthur Rother, conducting the Symphony Orchestra of Radio Berlin. (Urania one LP disc.)

Liszt: Hungarian Rhapsody No. 2, Gnomenreigen, Etude in D-flat, Ballade in B minor, Polonaise in E, Berceuse

A veritable Liszt recital is provided by this recording in which Earl Wild does some superior playing, and also playing which for some strange reason does not measure up to the high standard of the rest. However, the artist stands high among the younger pianists of the present and on the strength of what he does with the Hungarian Rhapsody, this record can be given a high rating. (Stradivari, one LP disc.)

Henry Cowell: Piano Music

Anyone looking for something out of the ordinary in piano music will be sure to find it in this recording of some of Cowell's piano creations played by the composer himself. If one seeks the rhyme or reason for some of the weird sounds which at times are heard, he may find it in the explanatory notes by Cowell himself on an accompanying small disc. It's all rather amazing, especially in view of the fact that every now and then a rather intriguing melody is allowed to creep in. (Circle, one 10-inch disc.)

Martinu: Sonatina for Two Violins and Piano

The Czech composer, Bohuslav Martinu, now resident in this country, composed this work in 1931. It is given an entirely adequate performance in the present recording by Willy and Margarete Schweda, and Jan Behr. Mechanically the record is excellent and the instrumental balance is well maintained throughout. (Urania one 10-inch disc.)

Chausson: Symphony in B-flat, Op. 20

The San Francisco Symphony, under the veteran conductor, Pierre Monteux, gives this work a clearly defined and sympathetic performance. (Victor, one 12-inch disc.)

Lully: Operatic Arias

Here is a recording of twelve

arias from several different operas by this early seventeenth century composer, which gives one a pretty good cross section of the operatic fare of the day. The arias are capably sung—eight of them by Genevieve Rowe, soprano and four by Albert Linville, bass, with Achille Duvernoy furnishing harpsichord accompaniment. (Lyricord, one 12-inch disc.)

Mozart: Six Quartets Dedicated to Haydn

The Roth String Quartet, that excellent ensemble founded thirty years ago by Feri Roth who is still the first violinist, gives a splendid account of itself in this album of Mozart music. These quartets have all been previously issued separately, but they are now assembled in one album and as played by the Roth Quartet prove to be a welcome addition to the record library. The members of the quartet, in addition to their founder, are: Jenő Antal, second violin; Nicolas Harsanyi, viola; and Janos Starker, cello—all sterling artists on their respective instruments. (Mercury, three 12-inch discs.)

Schubert: Eleven Songs

Some of Schubert's finest songs are represented on this splendid record made by Heinrich Schlusnus, one of the really great German baritones. His artistry is unquestioned and his singing in these Schubert gems is something that many of our present-day singers would do well to emulate. Among the numbers are several of the *Winterreise* songs: *Der Musensohn*, *Sei mir gegruesst*, and others. The accompanying artist at the piano is Sebastian Peschko. (London, one disc.)

Grieg: Gutten, Fra Monte Pincio, Ved Ronderne, Våren, Eros, and En Svane.

Kirsten Flagstad's magnificent artistry is much in evidence in this recording of six of the Norwegian master's finest songs. Miss Flagstad is a Grieg specialist and she presents these numbers in a most satisfying manner. She is accompanied by the Philharmonic Orchestra. (Victor, one 10-inch disc.)

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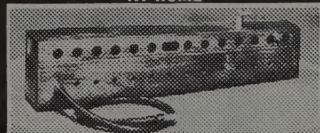
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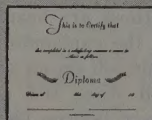
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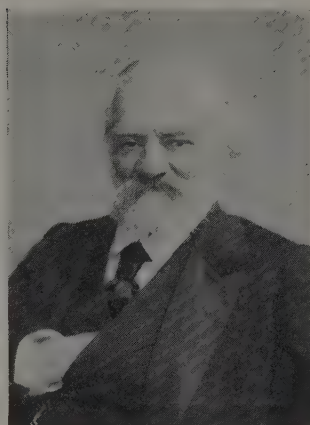
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by Mary Homan Boxall Boyd



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CONCURRENT with the so-called "sing-ing-finger" (see "Sing with Your Fingers," by the author, *ETUDE*, April, 1951) is the strongly developed, individual hammer-finger, defined by Leschetizky as "the perfect-finger," without which the rapid, provocative playing of passages wherein one simply releases the keys, cannot be successfully accomplished. One develops the hammer-finger in order not to use it as such, paradoxical as this may seem.

All the great pianists of today are masters in the art of finger dexterity, as those who preceded them were; although, at their particular point of achievement, having won their goal, some of them have forgotten the strenuous years of their early training—the dull routine—the drudgery of acquiring a "perfect-finger." However, at one time or another, they had been through the mill. "Technical perfection," said Liszt, "is nothing more than an artist's accursed duty, but not a special merit." On this foundation, Leschetizky turned out the greatest array of prominent pianists since the time of Liszt. No pupil of this master, regardless of how far advanced he might have been as a pianist at the time he applied for lessons, ever escaped certain technical preparation, consisting of various finger exercises, followed by scales, arpeggios, trills, thirds, etc., and finally by the first three studies by Carl Czerny, Op. 740.

Paderewski was one of these. Yet Paderewski's hands in performance showed no laborious effort; he hardly raised his fingers when playing, although, individually they were so strong it was said that he could break a pane of glass with a blow of his third finger raised and struck independent of wrist or arm. His handshake was historic. When he grasped your hand, you felt the strength of one who might have been engaged in heavy mechanical labor.

It is proverbial that advanced students of the piano, those lacking a well-developed finger technique, cannot discourse consecutive passages occurring in any given work so clearly or so eloquently as those who have attained it. The use of daily technical exercises is also a great saving of time in the study of various kinds and types of compositions. Due to weak fingers, the student may hear much of his warmth of feeling going into wrong notes!

Without a good finger technique, it is not possible to play rhythmically, the weak fingers being liable to lag behind where the passages are difficult, and to increase in tempo where they are comparatively easy. Regardless of the fact that many pianists have what is known as natural facility, still, the wise one, in the privacy of the workroom will give plenty of time to the exercise of his individual fingers, in order to keep the joints as flexible as possible,

and the fingers as strong as possible. For this purpose some have used a Virgil Practice Clavier. One such dumb clavier was used by Liszt, and still remains to be seen among his possessions in his house in Weimar. Paderewski used a Virgil Clavier much as a gymnast would use a piece of apparatus in a gymnasium. The same pianist once said: "In this way, in thirty or forty minutes, I can put my hands in better condition than by practicing two hours on the music of my programs."

It is necessary to become finger conscious, in order to gain sufficient control of each individual finger. Then, as the general condition of the fingers grows in strength, precision and independence, they need no longer be individually dealt with in the final playing of pieces, for they are now becoming more elastic, more pliable, and can be more easily manipulated close to the keys, performing a kind of rebound—a certain releasing of the keys, through which the fingers, without being intentionally raised, are always free to take over the next requirement—a kind of jugglery, one might say, that only a resilient finger could conspire. In keeping the fingers close to the keys, learn to think of musical figures, or phrases, not of single notes. In speaking, one never thinks of words as separate letters of the alphabet. Rigid, tightly curved fingers are too literal, and are a handicap to the ultimate musical performance of any good piano composition. Nor should passages, obviously full of musical meaning, encroach upon the listening ear as mere conventionalized feats of virtuosity, since the ultimate performance of any good piano work should be purely the expression of music, this final accomplishment demanding the complete absence of finger consciousness, excepting in marcato effects, wherein the wrist and arm, as well as the fingers, take an active part.

In every finger stroke, there should be definite tempo control in the actual stroke itself. Begin with simple, slow finger action. After placing the fingers over the keys, CDEFG above middle C, hold down the keys with light pressure of the fingers and thumb. The arm should be light; not in a state of dead-weight relaxation; the hand vaulted; the wrist low (level of keyboard base); the fingers moderately curved, so that the flesh of the finger is in contact with the key. Now slowly raise the third or middle finger, concentrating on the tempo of the finger action. Do not, in exercising the finger, change its contour. In other words, do not extend the finger while raising it from the key, or while putting it down. Exert the finger independently from the highest knuckle joint, keeping the hand as stationary as possible while playing. Repeat the stroke *ad libitum* with each finger, and with the thumb. Unlike the fingers, the thumb is scarcely raised above the key. Alternate the (Continued on Page 62)

Your opinion of your own

vocal ability might suffer a

severe disillusionment, if you could

Hear Yourself as others hear you

A leading Metropolitan Opera star gives information of great value to the aspiring singer.

by Astrid Varnay as told to Annabel Comfort



Astrid Varnay, the first American to sing *Bruennhilde* in *Götterdämmerung* at the Wagner Festival in Bayreuth last summer. Her performance was a brilliant highlight of the festival.

HOW OFTEN we hear people say after they have listened to a child, "he has no ear for music," or after hearing a young singer interpret a song, "she can't sing, she was off pitch most of the time." It seems to me that it is most unfair to pass judgment upon these young people. One must have the opportunity to grow and mature before the ear and the mental processes have coordinated. Then is the time to pass judgment.

When a person sings off pitch, it usually can be attributed either to a fault of the ear or to faulty vocal production. We should not always blame the ear, because in so many instances the voice is not correctly placed. This brings to mind a well-known concert singer who sings off pitch. He has a fine ear, and is gifted with "absolute pitch," but he has never been able to correct certain bad habits of voice production.

Why then, does one sing sharp or flat? There are four general causes for singing sharp: (1) on overdose of breath; (2) pressing out the tones; (3) tightness and constriction; (4) high nerve tension. In general, there are three reasons for singing flat: (1) not enough overtone in the voice (not sufficient head resonance or use of the upper cavities); (2) darkening of the tone; (3) lack of breath support. Correct breathing has everything to do with "sagging" pitch. It regulates the whole vocal apparatus.

Here are five steps that you may practice each day that will help free your voice, and keep it on pitch.

(1) A straight spine holds up the ribs so that you can breathe properly. Stand correctly. Inhale by lifting the ribs, particularly the lowest ribs, and expand the waistline. Exhale by maintaining the lifted ribs, and pulling in at the waist. Inhale quickly, and silently, and exhale vigorously.

(2) Imagine that you are "drinking in the air" when you breathe deeply. Have a relaxed open throat. To induce this, yawn generously, and roll the head, back, right, forward, and left.

(3) Open the amplifying spaces for resonance. Resonance is sympathetic vibration. It enriches the quality of the voice. To find your low voice, experiment with grunting, and notice the body action. To smooth out roughness, hum with the same vigorous quality as that of the grunt. Alternately grunt and hum until you can combine the body action with a loose open throat, which will emit smooth low tones.

(4) Open the mouth to let the voice out. When the mouth is closed, the tongue is relaxed to the front of the teeth. Open the jaw, still keeping the relaxed tongue to the front of the teeth.

(5) Sit at a table with elbows resting on the table, fists under the chin. Chew downward on the fists.

These exercises give the singer a relaxed open throat. The vocal cords are free to follow a listening ear, and the tongue which is the base of the tension is free, and does not press down on the vocal cords. The singer does not "scoop" or "reach" for a tone, nor does he try to make tones; he lets them come freely from the throat. The singer goes off pitch when he reaches for a high note, or presses down in the throat for a low note. Both of these faults injure the quality of the tone. There is no elevator in your throat, no "ups and downs."

People who speak a guttural type of language, or throaty speech, darken the tone and sing flat. The voice is pitched so low that the quality of the overtone is diminished. It is the opposite with a resonant language. The Italian language has a pleasant quality, and those speaking it usually emit sufficient overtones.

In the first act of the opera "Lohengrin," where the principals (Continued on Page 57)

WHAT WERE THEY DOING, DADDY?

by

Frank

Friedrich

ONE DAY, not so long ago, my seven-year-old daughter and I stopped in at the music studio of an old friend. Another teacher was at the piano with a ten-year-old girl and we waited at the door until she had a moment to answer our inquiry.

The lesson was not going so well. The teacher sat on the student's right with a pencil in her hand which followed every note along the staff as the child deciphered it. "No, Jane, that quarter note comes on three. What is the name of that note? What finger do you put on it? Curve your fingers, dear (three-four-one). Wrong note, Jane. You must count. What is the name of that note?" and so on. Once, Jane spoke up to say that she could play her other piece better, but the teacher ignored her. At the end of the two-line composition the teacher gave us information about our friend and we left. Outside, my daughter, who had made music at the piano since she was four, looked up at me with a puzzled expression and asked, "What were they doing, Daddy?"

Well, presumably the little girl was taking a "music" lesson and the teacher thought she was giving one. But it seemed to me that the teacher was teaching the alphabet, a little arithmetic, hand position, some music symbolism—in short, almost everything excepting *music*. What was played had no rhythm, no melodic continuity, no unity that the mind could grasp.

What we heard were just some isolated tones produced without relation to each other or to any "whole" musical idea that the student might have been able to understand and remember. (It is obviously unfair to condemn a teacher because of only one short sample of her teaching, but *per se*, her pedagogy was certainly questionable.)

Someone has said: "Music is all abstraction. Young players have to learn a vast amount of unfamiliar stuff all at once: designations apparently unrelated to the musical concept itself—the clef signs, the values of notes and rests, names of lines and spaces on the staff, and the pidgin-Italian tempo and expression marks—. The great difficulty is how to get around this."

This is stating the problem in a nutshell. How can we teach *music* without having the symbols that represent the music get in the way of the child's understanding

ing. And the good teacher also teaches the reading of music, not be merely stressing the alphabetical names of the notes, but by establishing in the student's mind the *exact location* on the keyboard of each tone called for by the notes.

A note sitting on a line of the staff is, to the pianist, only an indication of the exact location of that sound upon the keyboard. For the beginner, a note on the short line below the treble staff means "push the white key that lies to the left of the two black keys in the center of the keyboard." The name of the note at this stage of the game is not too important. We only learn the names so that we can converse with each other about a particular note or key if it becomes necessary. The name is secondary. The sound is primary and must be established with relation to the position on both the staff and the keyboard.

I repeat, for the beginner a note sitting

The teacher seemed to be having a difficult time with her pupil—one wondered, however, how much music actually was being taught.

of the musical idea involved?

We might learn something about modern pedagogy at the piano by finding out how our schools now teach the reading of words, phrases and sentences. They do not trouble children with spelling, derivations, punctuation marks, paragraphings, literary style, figures of speech, and so on, in their beginning approach. They just let them read by forming a meaningful association between a word-symbol and a sound which means *an idea* to them. Unless the child forms an idea from what is read, the purpose of the reading is lost; the child may learn only to read words without any comprehension of what the words mean as part of a meaningful sentence or idea.

In the same way, music reading must be taught as an association between a set of symbols and a series of sounds or a simultaneous group of sounds that make a meaningful musical idea to the student.

Many successful piano teachers have been doing this for years. They are the teachers who have always taught playing the piano as a means of making music. The emphasis is on the sounds that issue from the piano; the symbolism, arithmetic, alphabet, counting, hand position and the rest are incidental and secondary to the music-making and not primary to it.

The good teacher realizes that music is an abstraction. She accordingly first establishes acceptance of the tune by the student's ear. She teaches rhythm through an activity that allows the child to feel it with his body, or some portions of it, before she introduces the arithmetic of count-

ing on a line should mean "push a certain white key." Chords written on three lines mean to push three white keys (every other one). Five white keys ascending or descending scale-wise make a pattern which can be played by using the fingers of the hand in sequence. The actual finger numbers again have nothing to do with the music or even how to make the music. (We always called such a group of five keys "candy" at our house because that happened to be the first five-letter word my daughter learned to spell. It remains "candy" to this day no matter where the pattern appears on the staff. Any other five-letter word might do as well.)

Sharps and flats appearing in the notation as accidentals can mean to a beginner, "play a black key in place of the usual white one." Sharps and flats in a key signature can be taught as necessary "to make the piece sound right."

Tunes should be learned as "wholes" with the knowledge that "the 'whole' in music is more than the sum of the parts." How else can we expect the student to distinguish between *Mary Had a Little Lamb* and *Yankee Doodle*? The "whole" is that which makes each tune a unit of musical thought that distinguishes it from some other musical idea.

If we use tunes that are already familiar to the child, or tunes that can be very easily learned, the battle is half won. We point out that the tune is made up of pattern-groups that often repeat themselves. We find the parts that are the same and then concentrate on the places where the

tune or pattern varies. Each of these patterns makes a "picture" in the notes. Each pattern makes a "feel" on the keyboard. Each group of tones makes a "sound pattern" that is distinctive in some way. These can all be related, not as separate ideas, but as a means of making a musical "whole."

When the child can read and play tunes "by location," we are ready for both hands at once. Parallel motion is the easiest to read because we can "see" the direction in which the notes travel on both staves—up or down. If both parts go up, the sounds also go up and the direction of travel on the keyboard is to the right. Contrary motion usually is easier to play, but harder to read unless the child first "sees" the direction of travel in the notes as a guide to action on the keyboard.

Chords are easier to read and play if they are taught complete in the beginning, and notes in the melody should be explained as part of the chord played by the other hand. Probably the easiest way to do this is to use a composition that calls for a chord in one hand followed by some melody notes made up of the tones of the same chord, played by the other hand. Once they get the relationship they read and play both hands at once quite easily.

Tone letter-designations can be introduced quite casually at first, beginning with the names of the white piano keys which can be learned in a few minutes. The child can then name the piano keys *after* he plays a passage, which establishes the note letter-names at the same time. But we must make very clear the connection between a line on the staff and a key on the piano, for too many students in the past have "taken" lessons for years and never realized that, as Sir John Stainer said a long time ago, "*The staff is only a picture of the keyboard.*" If tone-naming is taught from the keyboard to the staff, any difficulty of reading in the separate clefs and on ledger lines is eliminated.

Beginning material should probably be singable and as rhythmic as possible. It should stay pretty well in five finger position at first, but not necessarily in any one part of the keyboard or staff. Harmonies should lie under the hands. Fingering should not be stressed as "numbers," but as a way of getting over the keyboard in the easiest way to make the music come forth, and as a means of forming a correlated response between fingers and notes.

It is the teacher's responsibility to select and present study material in an understandable sequence that will permit the child's musical understanding to grow along with his ability to read the notation and play upon the keyboard. This is a difficult task. The material must not jump suddenly in difficulty beyond the child's understanding of how the music is constructed out of familiar patterns. The patterns must increase (Continued on Page 52)

A unique event
of great
significance both
to the industrial and
the musical world



Miss Karen Keyes is congratulated by Erich Leinsdorf, conductor of the Rochester (N.Y.) Philharmonic Orchestra.

American Industry in Music

DOES AMERICAN industry have a place in American music? Erich Leinsdorf, permanent conductor of the Rochester Philharmonic Orchestra, says yes.

On a Thursday night, last November, while Leinsdorf was at the Eastman Theater to conduct the opening of the Philharmonic's 1951-52 season, elsewhere, at a downtown Rochester jewelry store, Karen Keyes, a 19-year-old pianist and scholarship student at the Eastman School of Music, gave a recital before nearly 600 persons who listened appreciatively.

Later, when conductor Leinsdorf took time out to congratulate his "competition," he told Miss Keyes that the importance of tie-ups between industry and music cannot be overestimated. "Getting people to hear good music," he said, "is of tremendous importance to students of music and indeed, to the music profession."

The unique debut of the young lady from Oklahoma City, which critics termed "brilliant," was the first of the "silver concerts" sponsored by one of America's oldest silvermakers—the Gorham Company of Providence, Rhode Island. The 120-year-old firm is planning a series of such concerts across the country.

Why should silversmiths be interested in music? To the Gor-

ham Company, music means finer silver.

It all began not long ago, when the firm set out to find a sterling silver pattern most desired by American women. After numerous surveys, Gorham designers turned to classical music for their inspiration, and the firm's latest pattern "Rondo" is named for that classic musical form.

In attempting to capture the feeling of fine music in silver, Gorham craftsmen strove for the rhythmic flow of musical rondo on the silver shafts of their flatware: theme repeated three times in classical simplicity and richness, with an alternating theme inserted at the shaft end for contrast.

The result has been (1) a deep respect by Gorham designers for the elements of fine music and (2) the growth of a new art-form for the expression of these qualities.

To foster this new form of expression, the Gorham Company has embarked on a program which they hope will make people conscious of the combined arts of music and silvermaking.

Not only is the company planning more "silver concerts," but through the auspices of famous music schools, the firm also has begun to sponsor prize awards for original pieces by young composers.

THE END

by Manfred Hecht



One who has been "through the mill" tells about

That New York Début Recital

*A look behind the scenes of an important event
in the life of the budding artist.*

"WILL WE be able to hear you in New York this winter?"—"Yes, I am planning my New York début this season. May I send you an announcement?" It all sounded so simple after that summer musicale, and there was a note of proud anticipation in the young artist's voice. Quickly winter has come. The music season is in full swing and again, as in years before, young "hopefuls" are about to take the plunge. For better or for worse they will present themselves for judgment to New York concertgoers and music critics, the severest and most powerful audience in America.

Even seasoned Broadwayites tremble at the thought of a New York "First Night." And yet, for one short "first" afternoon or evening the début artist finds himself his own producer, director, performer, and often also his own "Angel," all in one. It is all his show, and next morning's verdict can make or destroy his life as an artist.

Let us take a look behind the scene of the "Début Drama." Often a colleague's successful recital has conditioned the young singer or instrumentalist for the bite of the Début-Bug. He has felt challenged. ("I can do anything you can do better; I can do anything better than you!") His dreams suddenly abound with headlines featuring himself, while the grey dawn is filled with misgivings.—Reason prevails!

Our "candidate" is a conscientious artist. Aware of how portentous a venture he is about to embark upon, he knows he had better do some sober thinking and self-evaluating in time. He has come to the conclusion that according to his honest opinion he feels technically and musically ready. Next he proceeds to approach his teacher and other musicians of his acquaintance, in whose judgment he has faith. He wants them to confirm or disprove his own findings, for, alas, he is aware how deceiving that sensational success at aunt

Betty's birthday party may be. Technical flaws and lack of performing experience may well escape his enthusiastic family, and yet, they may lead even the most promising talent into trouble. Also, if these musicians still remain on talking terms with him, he may well solicit valuable advice on the choice of his program even at this early planning stage.

The next phase may well be called the "Blues and Confusion" period. Our novice's mind is overwhelmed by qualms about the terrible odds against an outstanding success; the only kind of success that will really do good. The effort involved appears forbidding. A funny feeling in his stomach keeps reminding him that he too is human and subject to unforeseen circumstances, which may spoil even the most perfectly planned concert. Mysteriously, his thoughts revert to John Doe who gave his recital during the blizzard of 1943—and managed to induce all of eleven people to brave the storm. A few sleepless nights, however, help our man to banish these dark thoughts to an outlying corner of his consciousness. The decks are almost cleared now. All he has to do, is to dig up the notorious root of all evil.

Success or failure are high stakes to play for. Financial considerations only seem a mere trifle by comparison. (The total expenses for a well-organized evening or weekend recital at Town Hall amount to approximately \$1400.) And yet, to many a young artist the financing of his début represents an almost unsurmountable obstacle. To raise the money required he is frequently forced to accept far-reaching obligations. Once this problem is solved, the stage is set for action.

A recital management must be procured. Here is just one of a great number of important decisions our man will have to make on his own. Should he take advantage of the smooth running routine characteris-

tic for the recital divisions of the major agencies? Perhaps he may achieve better results through the more individualized attention of an independent manager. Every wrong step matters and all is up to him.

Which hall shall he choose? Can he obtain a date which does not coincide with three or four major musical events in town? Early or late in the season he may get more attention and his reviewers may have an easier time with their professional struggle against musical saturation. That may make them more receptive. Shall he settle for a less desirable date or shall he change the hall he had originally picked after lengthy consideration? There seems to be no end to the problems on hand.

He really should have done it before, but anyway it is high time now to worry about the program. Much depends upon his choice and the taste level he displays. If our artist is conscientious, he is faced with a gruelling task! Back he goes to teachers, coaches, musical friends, library files and programs of past recitals. On his way from libraries to music stores and vice-versa he would gladly sell his birthright for a few unhackneyed and musically rewarding works that are not too far above the heads of his lay audience. He knows that the program he chooses must be close to his heart; last, not least, it should show his special gifts to the best advantage. Wisely, he therefore tries to avoid numbers beyond his present limitations, while he bears in mind that he as a novice has nothing to gain by choosing well-known pieces that are associated in the public's mind with certain star performers. ("Nice . . . , but remember what Chaliapine or Heifetz did with this? !")

A good deal of his time is spent in the different music branches of New York's Public Library. These Music Libraries not only contain a wealth of fascinating material which can be (Continued on Page 63)

*A colorful word-picture
of the amazing personality whose
genius gave the world some of its
greatest musical works, including
"The Messiah," written in twenty-one days.*

The Man... Handel



by Georgia M. Buckingham

THE WORLD knows that Georg Friedrich Handel was one of the greatest musicians of all time; that he wrote some of the most magnificent music ever written; but what of him as a man?

He was born in Halle, Germany, February 23, 1685, and later moved to London. In appearance he was so gigantic and had such a grotesque shape that he was often called the Great Bear. He was broad and fat with big hands and enormous feet. He was bow-legged and walked with a heavy rolling gait, very erect, with his head in its huge white wig, thrown back and the curls rippling heavily over his shoulders. His large nose was thick and straight; his ears, red and long.

In spite of this unusual outward appearance, that made people laugh just to look at him, he was the merriest and most friendly man imaginable. He looked straight at people with a mocking twist at the corner of his wide generous mouth. His personality was impressive and when he smiled, his stern face was radiant with the flash of a keen mind and good humor, like the sun coming out from behind a cloud. No one ever told a story better. His happy way of saying the simplest things amused everyone, with his French, English, German and Italian all mixed up together.

Like all young men, Handel had several love affairs. In his youth he travelled through the countries of western Europe and these wanderings were full of adventure and romance. In Hamburg, while he was playing second violin in the opera orchestra, he fell in love with one of his attractive pupils and wanted to marry her, but her hard-hearted mother said she would never consent to her daughter's marriage with "a catgut scraper." After the unkind mother had died and Handel had become famous, friends suggested that his chances with the girl had improved, but he said the time had gone by. History tells us that the young lady "fell into a decline and so ended her days." Some years later in London, Handel wanted to marry another of his young pupils. Being of an aristocratic family, she wanted him to give up his musical career, so Handel broke off with her. We hate to think what a loss it would have been to the world had he done as she wanted.

People have accused Handel of being unsociable because he never married. His closest friend has said that probably the reason for his unhappy love affairs was his frantic craving for independence and freedom, which made him afraid of being tied in any way. Even though he never married, his life was full of love, for he practiced faithfully the art of friendship and counted many loving friends wherever he went. The one most famous was Schmidt, who deserted his own country and family to follow Handel in 1726 and never left him until the day of his death in 1759.

The greatest love of his life, next to his creation of music, was his love of the poor and unfortunate people of the world. He gave generously of his time, money and talents to the Society of Musicians and the Foundling Hospital in London. He established the Foundling Hospital and in 1750 when he was elected its governor, he gave them an organ. On the register of the Foundling Home was the name Maria Augusta Handel, born April 15, 1758. He had given his own name to a deserted little child. He wrote one of his most beautiful anthems for the Home. His great oratorio, the "MESSIAH" was first performed and almost entirely reserved for these charity homes not only in London but in Dublin as well. The profits of its performances were divided between his favorite charities for several years. It was not until 1763, four years after his death, that the "MESSIAH" was printed and made available to the public.

Though Handel was merry and lovable he also had the gift of command. His violent domineering manner overcame all opposition with a witty good nature; his scoldings were full of many funny expressions, which softened their sting. When he conducted an orchestra, he was a "mass of flesh shaken by fits of fury; when his great white periwig was seen to quiver, the musicians trembled." When his choirs didn't pay attention he would shout in a terrible voice; "Chorus!" and even the audience would jump. Rehearsals of his oratorios were held at (Continued on Page 51)

DISC JOCKEYS

and *American Music*

One of the most famous American musical personalities here calls attention to the important place which the disc-jockey has come to occupy in the music picture of the listening public of the present day.

from a conference with
PAUL WHITEMAN
as told to Rose Heylbut

THE DISC-JOCKEY is one who puts together a musical program by playing already existing records, interspersing them with his personal brand of patter and talk. He may be compared with a news commentator: neither one actually originates the material he uses, both depend on something that the listener might get elsewhere, yet each one attracts a certain following by the way in which he presents that already-existing material. Your favorite news commentator gives you nothing *different* from what a dozen other commentators could give you, but you turn to him rather than to those dozen others because of something you like in his way of presentation. There, perhaps, you have the complete story of the disc-jockey! His field of selection is somewhat wider than that of the news-caster since he depends only partially on the newest, headlined tunes; still, the records he gives you are no different from what a dozen other disc-jockeys might play. The reasons you turn to him rather than to the dozen others have to do with the personal qualities of the disc-jockey . . . his talk, his taste, his discretion, his ability to give you what you want to hear. In a word, then, the ultimate success of a disc-jockey is established first by his personality and in second place by his records.

That leads us at once to the important question of who gets to be a disc-jockey and what he needs to get there. Hundreds of youngsters in our schools and studios listen to the dozens of



Paul Whiteman with a teen-age fan.

recorded programs on the air and, quite naturally, wonder what their own chances may be of getting out into the world and setting up a program of their own. The truth is that the disc-jockey has a harder job of getting started from a cold start, than anyone else in music! The reason for this lies in the fact that he makes *no music of his own*. His tone, his technique, his interpretative nuances count for exactly nothing; he plays only what other people have recorded. Hence, he needs a personal *something* that will induce his audience to listen to his choice of records rather than to someone else's. And the something that he needs has a number of facets. First, he needs sound, solid musical taste—the kind that will enable him to search through thousands upon thousands of different records; to classify them according to their strong and their weak points; to select from them the ones that will be the most likely to entertain the particular type of audience he is trying to reach. In second place, he should have a wide acquaintanceship among players and band leaders so that he may know the exact characteristics of all of them. He should be quite at home among all styles of music, from the symphonic to the hot Bop. And lastly—and possibly most importantly—he should keep away from the turn-tables (regardless of his knowledge) until he has built up a kind of following that knows him to possess some kind of qualities that will be welcomed. Most of the successful disc-jockeys are ‘personalities’ in their own right, and associated with some kind of musical or talking style that has already found favor. Deems Taylor, Martin Block, Barry Gray, Arthur Godfrey, Rush Hughes, Dave Garroway—to mention but a few—are all men who already stand for something in the minds of the folks who tune them in. Boiling the matter down, then, to practical reality, I should think that the first step in striking out for a job as a disc-jockey would be to build up a following. If you have served as Master of Ceremonies in your own community, if you can command a spot on some local station—if you can in some way prove to people that you can offer what is necessary to entertain (Continued on Page 64)

Paul Whiteman is vice-president in charge of music of the American Broadcasting Company. In addition to his highly-successful radio appearances, he has had equally good fortune with his popular television series “The Teen-Age Club.”

*.ETUDE deems it
a privilege
to present this conference
with one who
has been so closely identified
with a field of
musical endeavor in which
the opportunity for service
is sure to give
both musical and
spiritual satisfaction.*



Careers of Service

from a conference with George Beverly Shea as told to Cedric Larson

THE INSPIRING career story of George Beverly Shea mirrors far more than the mere success of an American singer in the field of sacred music. The facts eloquently underscore the immense interest—one might almost say hunger—that exists in America and everywhere today for spiritual reassurance in a time of anxiety and disillusionment.

The trend is unmistakable, for the enthusiastic response accorded to men like Shea by the American public finds its exact counterpart in the world of literature, on the stage and screen, and even in politics. A half-dozen of the post-war best sellers have not been works of fiction but books in the field of religion such as "Peace of Mind," the "Greatest Story Ever Told" and many others. On the screen, plays like "Quo Vadis" and "David and Bathsheba" have played to the largest audiences.

• According to published figures in the *Christian Herald* the year 1951 set a new high for church attendance and church membership in America. The facts of life plainly are that in an age of frustration and uncertainty the nation has taken a renewed interest in religion and all things connected with it.

These facts might well be pondered by students in music; and young people on the threshold of careers in music, and particularly singing, might do well to seriously consider what rewards a career in the field of sacred song has to offer. It might be argued that Shea may have exceptional talent which led to his outstanding accomplishments as soloist and composer. But the truth is that there are hundreds, if not thousands of people, all possessing varying degrees of talent and ability, in America today who are finding a satisfying and challenging livelihood in the

rapidly growing field of religious music.

The career of George Beverly Shea merely illustrates in a striking way the possibilities which this wide-open field holds. His career dramatically portrays how a combination of ability, training and a sense of dedication can carry the voice of a man into the very heart of a nation.

It is always a considerable advantage when the student learns the fundamentals of music and song at an early age, and in his own home environment. That cannot be controlled, of course; it is just a bit of good fortune. Shea had that good fortune.

George Beverly Shea was born in Winchester, Ontario, Canada, and as a lad did his first singing in the choir of his father's Methodist Church in Ottawa. Later he sang in the Glee Club at Houghton College in Western New York.

When his father took a pastorate near New York City, "Bev" found here an opportunity to study under teachers who also taught and coached for opera. All of this cost money, of course, so to help defray expenses, Shea worked in an insurance office a few years, all the while studying voice. In New York City, he had the best vocal teachers, and he now modestly attributes most of his success to his excellent teachers.

In 1937 he auditioned for radio network singing, and twice turned down opportunities to sing popular songs with famed radio choirs, sensing that his real chance would come soon in the field of sacred song. And come it did. In 1939 an opportunity came from Chicago to join the staff of WMBI, the Moody Bible Institute radio broadcasting station. He accepted promptly and worked for five years as announcer and staff soloist, singing the



in Sacred Song

hymns and gospel songs he had known all his life.

Bev's voice almost from the very first, obtained favorable notice from critics in radio columns in Chicago. Here was a new voice of real promise, in what in professional jargon is called "religioso singing." "Bev" was an obliging singer, and he was frequently guest soloist at religious gatherings, conferences and services of all types with which Chicago abounds. In the early 40's besides his WMBI work, his voice was featured on a late Sunday night radio service from one of Chicago's large stations, called "Voices in the Night." It was not long before his was a well-known name everywhere in the Chicago metropolitan area.

Then a large manufacturer got the idea of broadcasting a nation-wide program geared to the primary pattern of inspiring hymns and classic sacred selections. Shea was offered the chance to be the singer, and he accepted it, on a program known as *Club Time* which has carried his voice year in and year out

George Beverly Shea, with a radio and television audience estimated at around 20 million people, is probably America's best-known gospel singer of the day. Beginning as a singer in his minister-father's church choir in Ottawa, Canada, Shea progressed through various steps, finally finding himself in the gospel singing field via the Moody Bible Institute broadcasting studio. In the early forties he first met Billy Graham, the dynamic evangelist, and since 1947, he has been the featured gospel singer in the Graham Crusades. He is the composer of a number of highly-successful gospel songs, including *I'd Rather Have Jesus than Anything*, which has sold more than a million copies.

during the past eight years on a coast-to-coast network.

It was in the early 40's also that "Bev" Shea and Billy Graham—today America's No. 1 evangelist—first met in Chicago. Graham had then recently been graduated from Wheaton College and his first pastorate was in a small church in a Chicago suburb. As Graham branched out a few years later on his evangelistic work, he needed the services of a top-ranking soloist, and one whose sense of dedication was unquestionable. Shea seemed to be the man, and has now been with Graham for some five years. Choir leading and song-leading in the Graham Crusades is taken care of entirely by song-leader Cliff Barrows.

For students who are studying sacred music, and particularly voice, "Bev" Shea has some words of advice.

First of all, he feels that young people who are seriously considering sacred music as a career need the inescapable qualifications of dedication. A sincere desire to use one's talents bringing cheer, consolation and hope to others and to brighten the life's pathway of others through music and song must be the motivating force.

In this connection, one is reminded of the words of Homer Rodeheaver, of Billy Sunday fame: "We can bring you thousands of illustrations of individuals whose lives have actually been changed by the message of the gospel song, and who have become assets in their communities where they were liabilities before. These songs are not written for prayer meetings, but to challenge the attention of people on the outside who have not been interested in any form of church work or worship. They are used simply as a step from nothing to something."

The field of hymn and gospel music in which Shea has made his reputation is one that cannot be precisely blueprinted, and then reproduced by thousands of practitioners who are carbon copies of a single prototype. First of all, it calls for careful basic preparation and training such as any other field of music would require. Experience has shown that careers in church music vary widely. After basic training has been accomplished, careers for service can be worked out along lines of individual capabilities and doors of opportunity that may be opened.

"Bev" Shea stresses the great care a beginner needs in selecting the proper teacher. "Make sure that your teacher understands you, and your voice problems," says Shea. "Above all, choose a teacher who will inspire you to do your very best." He recalls one of his own voice teachers in the early days whose consuming ambition was to get him to hit high F-sharp. That particular item was in Shea's mind the thing he was least concerned over, and after a few futile lessons he decided to find a new teacher. Undoubtedly that voice teacher may be still trying to get vocal neophytes to hit that elusive high note when he should be concentrating on more fundamental points. Actually all during his many years of voice training, he studied under the best voice teachers in New York City. Later he studied under Gino Monaco of Chicago, recommended to him by John Charles Thomas, a close musical friend.

Shea also advises young people interested in sacred music to read widely in the field of hymnology. They should read a number of good books dealing with the history of hymns and sacred music generally. There are at least a dozen good books in this general field. Books on the subject of music and worship (of which there are a score or more) would also be very helpful, he believes. Also biographies of men who have spent their lives in the field of sacred music—vocal or instrumental—should be studied. One might even read books setting forth the careers of outstanding evangelists and ministers and note the usually decisive part that song and music have played in their successful ministry.

Shea also suggests that young people with ambitions in sacred music should attend a church where they would find not only their spiritual needs met, but where a song leader or director of some talent directs the music. By participating in church music, even in a small part of a fifty-voice (*Continued on Page 56*)

THEOBALD BÖHM - a Tribute

*How his work influenced the
development of the modern
orchestra, and widened the scope
of the composer.*

by FRED O. STEAD

THOSE WHO enter the field of music by their interest in, and enthusiasm for the wood-wind family, and in particular the flute, owe a tremendous debt of gratitude to Theobald Böhm, of Munich, the son of a jeweler and trained in that trade, for his thorough work in improving the flute. Just how painstaking and correct he was, is shown by the fact that although the bulk of his work was carried out between 1828 and 1846, the design of the modern flute differs basically hardly at all from those he made and played himself. He established, once and for all, the correct position of the note-holes, and his ideas for operating the keys have remained almost unchanged with only comparatively slight modifications.

Up to the time that Böhm began work on the flute, the instrument had been crude in the extreme. Other wind instruments were vastly different from those played today. Intonation in more than one or two keys was intolerable and the execution of rapid passages in certain keys was next to impossible. Tone too, particularly in the lower register on the old 8-keyed flutes, was usually difficult to produce and feeble in power.

The ideas of key mechanism and operation, which Böhm perfected, have also to some extent been applied to the clarinet and other instruments, and his calculations of the acoustical basis of wind instruments, have been applied to practically all wind instruments.

The orchestral repertoire, when we come to think of it, might have been very different today, if it had not been for the improvement of the flute and other members of the wind family. In prehistoric times and later in the middle ages, and right up through the time of Bach, Mozart, and Schubert, all wind instruments were very crude. Böhm perfected his flute and demonstrated it in 1832, the year before Brahms was born. This model had a conical bore and was absolutely revolutionary. It was met with great disfavor among players;

a fact easy to understand, since they had mastered the old simple system, and had overcome some, at least, of its defects with remarkable skill.

Composers up to that time were somewhat discouraged from writing orchestral music which employed the flute in the low register to any extent, and which required it to play in any great variety of keys. The wind parts of much of our modern orchestral music, if played on the old instruments, would be intolerable, if it were possible to play them at all. In a sense then, it would not exist for us, since music, unlike the visual arts, to be known by the public, demands recreating by the player or players. The full service that Theobald Böhm made therefore to music as a whole, is in fact much more tremendous than he himself probably ever realized.

We have some very interesting information about Böhm in a paper written by Dr. Carl von Schafhäütl, also of Munich, with whom Böhm lived for 52 years, studying the acoustics of wind instruments and redesigning the flute. Böhm, after playing for many years on simple-system instruments which he had improved in many ways himself, set up a flute-making factory in Munich round about the year 1828, and produced instruments of an improved design. These he played professionally with great success in Munich and Switzerland, and later, in Paris and London.

It was in London that he heard Nicholson play, and was greatly impressed by the extraordinarily powerful tone that this artist produced. Böhm made his acquaintance and found that the secret of Nicholson's huge tone was the extra large note-holes of his instrument, which he had designed himself. But there were still many defects, and intonation was definitely worse than that of Böhm's latest model.

Böhm had long been harboring the idea or designing a flute in which fullness of tone was combined with accuracy of intonation in all keys and in which all keys could be fingered with almost equal facil-

ity. This was a big task, when we consider the crude state of even Böhm's instrument of that date which was the result of simply making improvements to the old crude instrument of six holes and one key as then played.

He realized, too, that if he should accomplish this highly interesting and challenging task of producing the perfect flute, musicians already accustomed to the old system would not be very likely to take kindly to any new system which was too revolutionary.

During his visit to London, however, when he heard Nicholson, he decided to set to work. His love for the art of music and flute playing and the desire for perfection, stimulated him to work intensely, although he could foresee that the immediate commercial gain would be negligible.

He returned to Munich and developed ideas and theories he had in mind, and by 1832 his new flute was finished. His own demonstration of the instrument created quite a stir in flute-playing circles. Passages in all keys could be fingered with almost equal facility and intonation nearly perfect in all keys. This first, really improved model of Böhm's was a conical-bore instrument, like those already in use; but later he decided, as a result of his studies of acoustics with Dr. Schafhäütl, that to obtain a full tone on the flute, with perfect intonation throughout, the body should be cylindrical and the head conical; thus creating a part of a parabolic curve.

By 1846 he had produced his improved flute with cylindrical body; and this is really the flute as we know it today, with several minor differences in key mechanism. Different materials have been used for the making of flutes; wood, silver, gold, platinum, ebonite, plastic; and various combinations of materials have been tried for the head and body, etc. Böhm advocated a wood head on a silver body, as being the best, but he favored the silver instrument, also. However, he recommended the wood instrument, for some, de-

pending on the type of lip of the player and his personal taste.

As might be well imagined, the overwhelming improvement which Böhm affected to the instrument's mechanism and its tone range and intonation, gave rise to a huge crop of rather exhibitionist music for the flute, composed more for the sake of displaying technique and virtuosity of the performer than for anything else.

This, no doubt, caused many to consider the flute suitable only for musical acrobatics and trivialities, and not for serious music at all. For it must be kept in mind that up to that time none of the great masters had composed much of worth for the instrument, or, in fact, for any wind instrument.

Naturally, even simple music sounds more effective when played by a competent artist using a more perfect instrument than on a crude, out-of-tune model; and hence the music, for example, of Bach and Mozart (wind parts) can be played today with much greater artistry and technical perfection, thanks to Böhm. His ideas for key manipulation and the synchronizing of several keys together have in some instances been adapted to other instruments, but the real value of his work lies in the working out of the acoustics of wind instruments from existing incomplete data at the time.

There is one modification to the Böhm flute worth mentioning and that is the patent taken out in 1867 by Richard Carte, than a member of the firm of Rudall Rose, of London and which is still used by many professionals and amateurs all over the world. Apart from this, flutes played now are almost identical with hardly an exception to those which Böhm built and played in 1846. Which goes to prove, if proof is needed, how correct in theory and practical in designing he was.

Inaccuracies in intonation between woodwind instruments is usually less tolerable than in a large body of strings in which slight imperfections of intonation are covered up by weight of numbers and the similarity of the tone quality. Owing to the very difficult physical constitution of the sound waves produced by different types of wind instruments and the greater difficulty in making adjustments to the intonation and tone power of defective notes while playing, compared with strings, the necessity for theoretical accuracy in the spacing and size of note-holes is very real in the designing of all woodwind instruments. Ingenuity of a high order is often required to design key mechanisms which can be operated smoothly.

Böhm, by designing the modern flute and demonstrating its capabilities himself, made the instrument more perfect and versatile, and in fact, created almost a new instrument of much greater tonal range and almost faultless intonation. In addition, his work on the acoustical theory of

wind instruments and his invention of key mechanisms substantially helped forward the design of all wind instruments, which were at that time comparatively crude. Thus his momentous development not only

broadened considerably the artistic scope of the flute, but might be said to have affected the whole trend in modern orchestral and wind instrument music.

THE END

Their Time Isn't Your Time

*Teachers should remember that
the pupil's time also is valuable.*

by Grace C. Nash

JIM STOMPED into the house and banged the door. "I'm not going to take another lesson. I'm not! I'm not!"

I wiped the cookie flour from my hands and hurried into the hall. "What is it, Jim? Why so upset?"

He threw the music folder onto the table and slumped into a chair. "I waited thirty-five minutes for my lesson. And it's not the first time. She's always late. I've missed all my playtime now. I'm through with piano. That's what!"

Trying to calm his anger, I poured a glass of milk and gave him a plate of cookies even though it was near dinner time. His lesson should have been finished at four-thirty. It was now five forty-five. Again, his after-school playtime had been lost.

Each week I had made excuses for the laxness of his teacher. She was a fine musician and a good teacher, but she had no idea of clock time. Her pupils were distraught and angry before the lesson ever started because they always had to wait. It might be a telephone call, a chat with a parent-friend, or simply delay in getting started on her day's schedule.

Whether it's music or arithmetic, promptness and holding to a definite schedule are fundamental to a pupil's success. And to the teacher's success.

If the teacher is prompt, the pupil will be prompt. A few times of cutting his lesson the number of minutes that he is late will soon overcome any laxness on the student's part.

But what about the teacher?

A pupil is at the mercy of his instructor. The pupil can wait thirty-five minutes for his lesson, but the fee is not cut. Time is just as important to a youngster as to an adult. He learns to be on time to school. And he can depend on his class room teacher. What would he think if she arrived a half-hour late?

Teaching music is no different. Self-respect and integrity demand adherence to schedule. But there is another reason for being prompt. Besides wasting Jim's time,

his feelings were hurt because his teacher had shown no consideration.

The prime human value for living and getting along with people is consideration of others. Wasting another person's time is inconsiderate.

Of all the arts, music offers the greatest opportunity to the teacher for sharing and furthering a language that is universal. Music unites people, lifts up their hearts and relieves the tensions.

But not for Jim. As talented and eager as he was when he started piano, he now hated it because his teacher had been ruthlessly inconsiderate.

The first year, his lesson period came before school, at 8:15 each Tuesday morning. Often he had stood outside the music building in zero temperatures, waiting for her to come. She had the key. And he had frosted fingers. In addition, he would be late for regular school and miss his most prized gym period. His enthusiasm for music lessons faded noticeably.

Now we had arranged his lesson after school, thinking it would solve the problem. He still had to wait for his lesson.

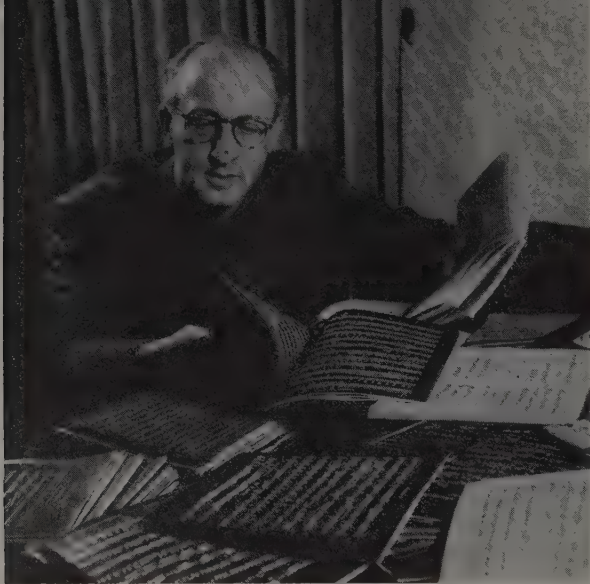
Jim did not go back for his next lesson. My previous talks with Miss Brown had not changed her unfailing habit of laxness. Jim is not the first pupil she's lost, nor will he be the last. All her fine musicianship and teaching ability do not make up for her lack of consideration of another's time.

But now I've found a teacher for Jim who keeps to her schedule. If a pupil is late, which is seldom, the next pupil is not made to wait while the lesson is finished. Her lessons are forty minutes in length, with five minutes lee-way between each lesson; and no time is wasted.

Jim is back in the swing again, thanks to a good and business-like teacher. He looks forward to his music class.

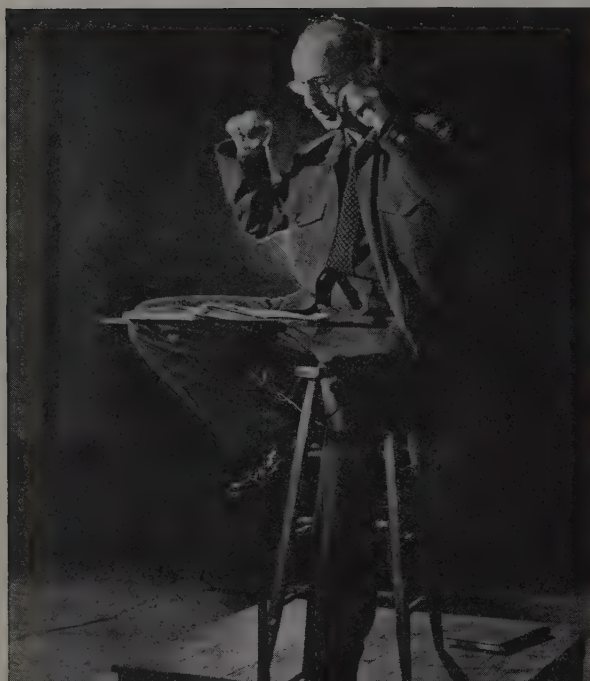
He's just come in the door now. "Gee, is she swell! How 'bout a cookie and glass of milk? Then I'm going roller skating with Dick. After dinner I'll show you the new piece she gave me. S' long, Mom."

THE END



Improving Orchestral Musicianship

from a Conference with
EFREM KURTZ
as told to Stephen West



The distinguished conductor of the Houston (Texas) Symphony tells pertinent facts concerning the status of the personnel of the symphony orchestra in America at the present time

THE ORCHESTRA, as everyone knows, is a complex instrument; although it is composed of many individual persons (with many personal individualities!), it must sound as one instrument; under the hands of its player, the conductor. It is the only instrument, perhaps, which must be built as well as played upon by its conductor-performer. Thus, the entire question of orchestral values actually depends on two sets of musical accomplishment—the accomplishment of the conductor and the accomplishment of the men.

"Just at present, all is not well with the instrument (or men) element of the American orchestra, and the trouble lies with the strings. Today, when a young violinist or violist comes for an audition, he seems pretty well satisfied with himself if he can move his fingers across the strings and do a bit of bowing. If you ask him questions about his musical background, he often hesitates. If you put a complicated piece of music before him to be read at sight, he often—alas, too often!—gets stuck. I have encountered numbers of such poorly equipped string players and when I ask them *why* they come for auditions when they are obviously unfit for the posts they seek, they say they need the job to earn money. Then, if I suggest that they earn their money by taking some clerical or commercial work by day and continuing their studies in their spare time, they look astonished. And yet there is a big problem developing in the less-than-adequate condition of American strings.

"Even among the strings, the 'cellos and the basses seem to be better equipped than the violins and the violas. And the wood winds and brasses are also in good order—doubtless because these members of an orchestra are often called upon for solo passages requiring the alertness, musicianship, and accomplishment which the violinist who sits at the fifth stand mistakenly thinks he can do without. All this, I believe, grows out of the fact that, some years ago, when there was a large supply of good strings and a small supply of wood winds and brasses, young people were encouraged to devote themselves to the rarer instruments in order to find employment. Be that as it may, the situation has changed today, and the present need is for good, well-equipped, musicianly string players.

"What are the requisites of a good string player—or of a good orchestral musician in any choir? First he must know his instrument—know it thoroughly—and he must be capable of drawing any desired effect from it. This is a rather different matter from mere fingering and bowing! What is even more important, though, he must be a musician. Now, learning (or teaching) musicianship is vaguer and more difficult than learning how to put one's finger on a given place on the string. Still, it must be mastered. Some of the means of achieving this mastery include much listening to good music; much and frequent practice in sight-reading; the playing of chamber music of all kinds; the study of scores; and the study of parts other than one's own. If, for instance, a young violinist gets a group of friends together to play a trio or a quintette of Schubert, he should make it his business to study the other parts as well as his own.

"It is good to remember that music, while entertaining, is not simply an entertainment. It is a part of life, a part of culture, a part of our traditional human heritage. As such, it requires careful preparation—quite as careful as science itself. In learning *music* (not just fingers and bows), the young musician should master first his own part; then other parts; then the whole work—then the whole composer. It is hardly possible really to learn one of Beethoven's (Continued on Page 49)

Teacher's Roundtable



MAURICE DUMESNIL, Mus. Doc.,
Advises Concerning Solfeggio and
Wrist Movements, and gives bio-
graphical information.

HAIL SOLFEGGIO

When six years ago I decided to go back to teaching, I was debating if I would use Solfeggio, knowing it would not be "commercial," not being popular. I decided "pro" and gave it to all my students starting from scratch, or when I found insufficient musicianship in pupils who had had piano training before coming to me. Up to this day, I have given over one hundred books of "Solfège des Solfèges." Bad for business? Not at all; for my schedule is pretty full the past few years, and as far as I can see, the value of this training is understood by my pupils. Could you give me some names of more recent solfeggio books, for one and more voices if possible? Thank you very much.

H. N., New York

Good for you! I am glad to hear what you have to say, and I hope it will encourage many teachers to give solfeggio to their pupils. If approached and studied in the right way there is nothing especially hard about it, and just think how much stumbling, wrong counting, in short, poor playing could be avoided by a few months of preparation along that line.

Solfeggio is greatly honored in France, as I have mentioned here several times. The Conservatoire National de Paris and its branches in many provincial cities make it an essential requirement for admission. Consequently there are many books published over there, apart from the perennial ones by Dannhauser, and Lemoine. Among them I can highly recommend these:

Lucien Niverd: 285 Dictations in one and two voices (graded progressively from very easy to very difficult).—25 Lessons of Elementary Solfeggio, unaccompanied

A. de Garaude: Solfège des Enfants

G. Dandelot: 100 Nouvelle Dictées Musicales (one voice)

Charles Koechlin: Solfège Progressif in two voices; small "a cappella" duets

Solfège Progressif in three voices; 20 "a cappella trios"

Ambitious young students should muster up their courage, and study the different clefs. Once proficient in them they could take up the "Complete Treatise on Transposition" by Charles Lagourgue. Then apart from the satisfaction of having reached a high degree of musicianship, they would be well equipped for a career as top flight accompanists, or who knows . . . perhaps the possibility of a great future as orchestral conductors.

CÉCILE CHAMINADE

Will you kindly let me know something of the life and musical career of Cécile Chaminade? I have been unable to secure any facts about her and, as an admirer of her music, would very much like to have them. I find that most students take a great interest in hearing something about the life of the composer of a pianoforte piece which they are studying. Your "Teachers Roundtable" and all other pages of ETUDE are invaluable for keeping us teachers, in the more remote corners of the world, au fait with all things musical.

Thanking you.

D. W. N. Transvaal, South Africa

Your letter is welcome, for I too am an admirer of Cécile Chaminade. You will be pleased to hear that her works are heard frequently over the radio in the United States and are still used extensively by the teaching profession. Though less familiar than her popular piano pieces, her songs are remarkable. She has written compositions in larger forms, such as the Trio for piano, violin and 'cello, a Concertstück for piano and orchestra, and the lovely Concertino for flute which is a "must" in the repertoire of that instrument. However it was with such numbers as *Autumn*, *The Fauns*, *The Flatterer*, *Pas des Écharpes*, and other equally delightful piano pieces that she attained a lasting popularity.

Chaminade was born in Paris in 1857 and she studied piano and harmony at the Conservatoire, subsequently coming under the guidance of Benjamin Godard. She gained considerable recognition during her lifetime, both in France and abroad, and her tours of the United States were so suc-

cessful that many Chaminade Clubs were named in her honor. In Paris she devoted much time to teaching, apart from her numerous engagements as a concert pianist performing principally her own works.

Rather late in life Chaminade married M. Charbonel, a music dealer at Marseilles in Southern France. After his death she moved to the Riviera where unfortunately her last years were saddened by illness and financial reverses. The enormous sales of her compositions throughout the world ought to have made her a millionaire; but like Moszkowski to whom she was distantly related, she signed a life contract with her publisher in exchange for a fixed yearly remittance. Much of this substantial income, however, was wiped out by the growing inflation which followed World War I.

Chaminade's name will remain as a beloved one among the composers of light classics. She never engaged in experimentation and if her musical curiosity could not help taking interest in the twelve-tone scale and other ultra-modernistic innovations, she cautiously kept them out of her own music. She remained herself, for she had "something to say," and she expressed it with charm, elegance, and a sincerity that reached the heart of everyone.

QUIET, OR MOVING WRISTS?

Kindly tell me the answer to this question. Is piano playing done with quiet wrists, or wrists brought up and down? One teacher believes in perfectly quiet wrists and the other one doesn't. Thank you.

Miss F. S., Illinois

In my opinion both teachers are right, or wrong! By this I mean: keeping the wrists quiet, or moving them up and down, cannot be made a general rule and cannot apply to every phase of performance. It all depends upon *what* you play: certain passages require an absolutely quiet wrist, while others must be done with plenty of wrist action.

What is wrong is for a teacher to adopt one system and use it all the time in everything. This amounts to nothing more than a "gag" and shows an obvious lack of pedagogic experience. I know there are some teachers who teach motions instead of music, probably because they once heard a lecture on the subject and picked up the idea. They probably didn't hear the lecturer declare that it should not be taken "en bloc" and generalized; instead, they went home and used the system, convinced that they had discovered a new panacea.

Remember: the best teacher is one who knows how to apply different methods to different problems, texts, and students; one who takes full cognizance of various requirements and appraises the technical possibilities of his pupils first, then devises the best personalized way of overcoming all difficulties.

THE END

*The American composer
has a golden
opportunity for service
in answering the call
of the many
school and college orchestras
for new works
for their repertoires.*



New Fields for the Composer

From a conference with MORTON GOULD as told to Harriet Bartlett

THE AMERICAN COMPOSER has a very definite rôle to play in our schools and colleges. There is a need for creative works that can be played by our school orchestras and bands. Is there any reason why the composer cannot extend the various aspects of his art to include writing for the young people of this country? It is true that there are certain limitations to which the composer must conform; but this is not necessarily a detriment; on the contrary it can stimulate new approaches. The fact that a piece of music is simple, direct, and "playable" should not make it less valid as a piece of art, any more than its being complex, and obtuse necessarily makes it good art.

The responsibility of the composer is to contribute to the younger generation's musical and aesthetic experience. Our younger generation is exposed to contemporary currents in living, music, art and literature because they are part of these elements. The potentialities of using aspects of the American idiom creatively for young players are very great.

Our schools need a stimulus, works that are created out of common denominators of

our daily experiences. They need composers of distinctive development. They need the professional composer.

There are a growing number of supervisors who can talk about the latest development of jazz rhythms and structures or other current popular trends, and have an objective evaluation of them; but usually educators are apt to become stereotyped. They absorb a certain amount, and then stop once they start to transmit knowledge to others. A sincere, and valid approach on the part of both the educator and the composer, can bring out surprising abilities from even the average student performer. Within certain basic practical limitations, there is a wide latitude of variety, color, and experimentation to be done. The composer as a craftsman, must create music of vitality and interest for our young people. He must conceive works that these people can handle. The educator must encourage the meeting, and the mutuality of these two elements, and should be aware of all kinds of music and trends.

It has been my personal experience that certain music supposedly too difficult for the average school performance according

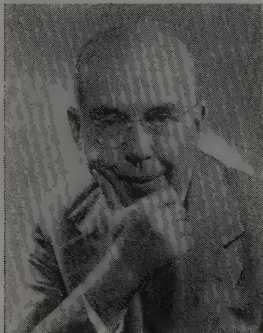
to previous concepts, have been overcome and accepted as practical. This requires certain beliefs on the part of a number of people. Assuming of course that a composer has a vital creative talent, he must then have faith in the potential capabilities of our young people in the schools. The educator must have faith not only in the composer and the students, but also in the importance of making available the mutual stimulation of the creator and the young performer.

Composers need a practical exposure to the problems of performance in the schools and colleges. This of course takes in such a basic technique as orchestration. There are many functioning musicians who have completed academic courses in orchestration, and yet, only with the greatest difficulty could they function in this art. One must have the ability to use orchestration as a means to project musical patterns with clarity.

The art of music is predicated on sound and rhythm. These are made through physical means, such as the human voice or instruments. The respective blends of different instruments and (Continued on Page 58)

Questions and Answers

Conducted by KARL W. GEHRKENS, Mus. Doc., *Music Editor, Webster's New International Dictionary*, assisted by Prof. Robert A. Melcher, *Oberlin College*



CAN A WOMAN LEARN TO TUNE PIANOS?

• I live in a small mining town hundreds of miles from any large city, and I have a small class of piano pupils. It seems to be impossible to get a tuner to come out here, and both my own piano and the pianos in the homes of my pupils are terribly out of tune, so I have been wondering whether I myself might learn to tune a piano. I have sent for literature to the people who advertise piano tuning correspondence courses, but I'd like your opinion before I go into it.

—Mrs. L.F., Nevada

My answer to your question is "Why not?" Women do all sorts of other things that used to be considered "a man's work," so if you have reasonably strong hands and arms, and if you are "good at fixing things"—that is, if you are fairly intelligent about mechanical things, I see no reason why you should not learn to tune a piano.

—K.G.

HOW TO USE THE SLUR IN VOCAL MUSIC

• I have been doing some composing during the past year or two, mostly vocal solos, and my question is this: Should the phrasing be indicated throughout the song by phrase marks over the words or the accompaniment or should no such marks be used unless a word is assigned to several notes? It seems to me that it clutters up the page too much to use so many phrase marks.

—W.A., Indiana

Composers vary considerably in their habits of notation, but if you will fol-

low these suggestions you will be fairly close to the conventional path: (1) Punctuate the words carefully by means of commas, periods, etc. (2) Use slurs in the voice part only when two or more notes are to be sung to a single syllable of text; (3) Employ the slur in the piano part only when short series of notes are to be played with especial legato.

—K.G.

ABOUT EDITIONS OF MOZART

• I have a two-piano score of Mozart's *Concerto in D Minor, K.466* (Schirmer edition). I was always under the impression that the soloist's parts were printed in larger notes than the other parts, and that rests were used where the second piano or orchestra played alone. In this edition where "Tutti" occurs, the soloist's score is printed in small notes. Does the soloist play this too? On pages 40 and 41, measures 17 and 18, 25 through 28, the two scores are not alike.

2. Are the cadenzas by Hummel always played?

3. In playing with an orchestra, does the conductor indicate when the soloist should come, or does the conductor somewhat follow the soloist?

—Mrs. W.B.B., New York

1. I have three different editions of this concerto, but not the particular edition you mention. In some editions the solo part is printed in larger notes; in other editions all the notes are the same size. During the "Tutti" passages it is not expected that the soloist shall play, though he may occasionally do so if he wishes. Since I do not have access to your edition, I cannot answer your specific questions. But I might say that practically any edition which is a reduction of a full orchestral score is likely to be questionable in spots, and one should always check with the full score if possible. I would therefore recommend that you buy a regular score of this concerto so that you can see exactly what notes the solo piano plays and exactly what notes the orchestra plays. You can obtain a score for this concerto (or for any of the Mozart piano concertos) in an edition published by Broude Brothers for a very small price.

2. Mozart wrote out cadenzas to quite a few of his piano concertos, and of course when the original Mozart cadenzas are available they should be used. In the case of those concertos for which Mozart did not write out cadenzas, performers usually play the cadenzas by Hummel or by Reinecke. Unfortunately there are no Mozart cadenzas for this D minor concerto, so you will have to use the ones printed in your edition. If you do much teaching or playing of the Mozart concertos, I believe you will be interested in owning the Mozart cadenzas, which are published in one volume by Broude Brothers.

3. It is the conductor's duty to weld the entire performance, both orchestra and solo part, into a single unit. The conductor, therefore, is the chief "boss" at the actual performance and all must follow him. He should, however, cooperate with the soloist by working out tempi, retards, dynamics, and so forth, ahead of time and at rehearsals, and by attempting to follow the soloist as nearly as possible at the performance. During cadenzas the conductor does not beat time, and the soloist is completely free to play as he wishes. It is conventional for cadenzas to end with trills as a signal to the orchestra that it is time for them to play again. Near the end of the cadenza the conductor raises his baton and sees to it that the players are ready to begin at the proper moment. The soloist should know not only his own solo part but the orchestral part as well. If he has studied his score thoroughly, it should be unnecessary for the conductor to indicate when the soloist is to come in, though it is permissible for the conductor to indicate to the soloist when the various orchestral interludes are almost over if the soloist wishes him to do this.

—R.M.

WHAT IS PLAGIARISM IN MUSIC?

• Please tell me what constitutes plagiarism in music. I have many song and instrumental collections both classical and popular, and I note the recurrence of melodies. In one popular song the melody is so pronounced that an entire chorus of non-classical words can be sung to it, and yet it is actually a classical piece. John Philip Sousa uses Onward Christian Soldiers in one of his marches, and even Sigmund Romberg swings into the last eight measures of Battle Hymn of the Republic in his operetta called "My Maryland." As I understand it these are purposeful adaptations and are not considered to be plagiarisms, but where is the line to be drawn? Must a writer be dead to insure a living composer against plagiarism charges when he takes a small or a great quantity from the writings of another?

—Miss M.B.S., New York

Technically, this is a matter of copyright laws, but actually it is a matter of taste and conscience. In my opinion the matter of taste and conscience is the more important, but if you wish to find out about copyright laws I suggest that you look on page 400 of the July, 1949, issue of this magazine.

—K.G.

PRICE CORRECTION

In the September 1951 issue the price of a list of books about music, published by the National Association of Schools of Music, was given as \$1.50; a recent change makes the price now \$1.75.

—K.G.

*Here are practical suggestions
for the serious organist seeking
help in securing a repertoire of*

ORGAN MUSIC FOR THE CHURCH YEAR

*A representative list of pieces
from the library of a mid-western
organist and brought to our readers*

by ALEXANDER McCURDY

“WHAT SHALL I play for Palm Sunday?”

“What shall I play for Easter?”

“What about Thanksgiving?”

“Is there any Christmas music that hasn’t been done a thousand times already?”

If this sounds familiar, it is because you are a church organist with a good musical background, experience enough to have played most of the familiar things and conscientious enough not to want your congregation to grow tired of hearing them.

This is an ever-recurrent problem with organists. This department has had gratifying comments on the helpfulness of repertoire suggestions in recent months. I believe that in the course of a year more organists write for suggestions on repertoire than on any other topic. Queries of this sort are in fact so frequent that, to facilitate matters all around, I have prepared a mimeographed list several pages in length which I send out in answer to such requests.

Last month I promised readers to give them the excellent list of repertoire for the church year prepared by Foster Hotchkiss of Girard, Ohio. It seems to me that Mr. Hotchkiss has done an outstanding piece of work on this repertoire. I have heard him play most of this material, and it is as effective in performance as it looks on paper.

Incidentally, it is interesting to learn that an important church in Kansas City has recognized the excellence of Mr. Hotchkiss’ work and has engaged him as organist and choirmaster for next season.

It should be emphasized that Mr. Hotchkiss’ repertoire is presented as an outstanding list, not as *the* outstanding list. If you were to assemble the ten most famous organists in America today and ask their views on repertoire for the church year, you would probably end with ten different opinions.

On the other hand, there are broad general areas of agreement, and it is safe to conclude that many of the works which follow would be included in any representative list of repertoire.

The importance of acquiring a good working repertoire and keeping it in trim cannot be emphasized too strongly. The time is past when an organist could walk in at the last minute, play anything which happened to be at hand as a prelude, and perhaps sight-read something for the offertory.

Music listeners today are more sophisticated, thanks to such factors as the radio and the wide distribution of music on records. Nowadays it is imperative that we have the right piece for the right occasion, and that it is thoroughly polished for performance.

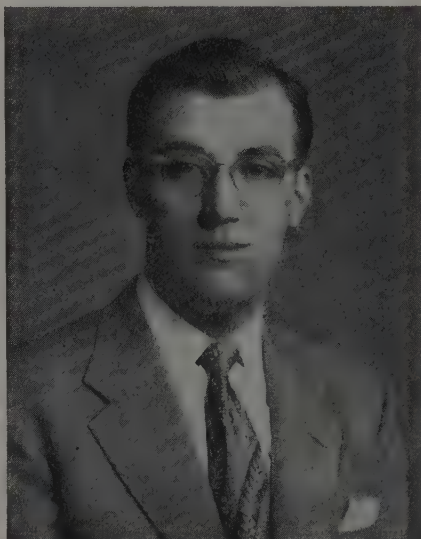
Naturally this means advance preparation. It is seldom possible to do a good job on any piece at the last minute. And there are so many other details of the service which engage the organist’s attention—rehearsing the choir, preparing the hymns and so on—that it seems only common sense to prepare ahead of time that part of the music which can be done in advance.

For most organists the summer months offer more leisure time than the busy winter season. Summer is therefore the ideal time to give the repertoire a thorough overhauling. With a list such as that prepared by Mr. Hotchkiss as a guide, the thoughtful organist can organize a summer study project. He can set aside a certain number of pieces to be mastered for the needs of the coming season.

If the major work of preparation is done in advance, during the relatively unhurried summer months, the time for actual performance will require only a brushing-up of works already in the memory and in the fingers. Such careful advance preparation will ease the organist’s burden of last-minute preparation, and will make his whole year a delight.

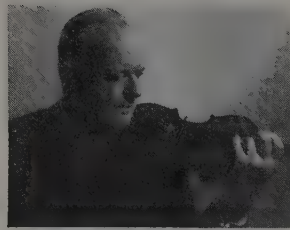
A good church organist shoulders many responsibilities, but no one of them is more important than playing the organ as well as he knows how. There is no use blinking the fact that many people merely sit through the organ part of the service. Many of us have found this to be the case, and it is the result of one thing only; routine, unimaginative playing by routine, unimaginative organists. It has caused some churchgoers to conclude that it is not possible to make organ music interesting.

It is up to all of us to show such skeptics how mistaken they are. The remedy is quite simple. (Continued on Page 50)



FOSTER HOTCHKISS

THE INDEX FINGER and THE BOW STROKE



by Harold Berkley

"... It is my belief that the second joint of the index finger should be in direct contact with the bow-stick at all times, even when producing the wrist-and-finger Motion. I have a pupil, however, who is quite unable to maintain contact at this joint when she is doing the Motion. . . . On the Up stroke her finger slides along the stick so that at the completion of the stroke the stick is near the tip of the finger; and on the Down stroke the stick ends up near the knuckle. Would appreciate your advice. (2) When teaching Laoureux II, I usually omit the middle section dealing with double stops and trills, as I feel these points are better presented elsewhere. Do you agree with this approach?"

—F. F. C., Ohio

It is by no means rare to find a pupil who has the fault you describe. I have had a number of such pupils. There are two main reasons why this sliding of the finger occurs. The first is that the finger is not well wrapped around the stick to begin with, and the second is that the first-finger knuckle is not relaxed.

It goes without saying that the index finger must be wrapped firmly around the stick—otherwise how can a round tone be produced? But many pupils tend to straighten the finger as the frog is approached on an Up bow. If your pupil has this habit, you should help her to overcome it as soon as possible. Keep after her about it.

This brings us to the first-finger knuckle—relaxed or otherwise. The hands of almost every child under the age of fourteen are as supple as the paws of a cat, and can easily be trained to be relaxed yet firm. The trouble is that most teachers of elementary students don't realize this. This first-finger knuckle should "give" as the Up stroke is being completed, so that at

the end of the stroke the first phalanx of the finger is in practically a straight line with the back of the hand. By the first phalanx I mean that part of the finger that is nearest to the hand. If this "give," this "collapsing," of the knuckle is allowed to take place, there is little likelihood that the bow-stick will slide along the finger.

The Down stroke presents a different but simple problem. It must not be so long that the fourth finger loses contact with the stick, and if this finger remains on the stick—and the knuckle is flexible—it is not probable that the finger will slide.

Suggest to your pupil that she imagine a round pin through the second joint of the first finger into the bow-stick, and that the finger pivots on this pin, moves around it. In other words, the angle of the finger to the bow changes as the stroke is being made.

However, the nub of the problem regarding the sliding first finger lies in the flexibility of the knuckle. Get that knuckle flexible and the problem is usually solved.

(2) Personally, I like the double-stop and trill studies in Laoureux II, and have always used them at the appropriate time—which may be earlier or later than they appear in the book, generally earlier. By this I mean that it is often possible to bypass some of the single-note shifting exercises in order to come sooner to the double-stop studies. Of course, elementary exercises in thirds should be given to the pupil while he is still working in the third position, but these exercises in thirds, sixths, and octaves in Laoureux II are really fundamental and should not be slighted. And there are some valuable studies in the Supplement to Book II.

As regards the trill exercises, I'd say "Use them—and as early as possible." For they will develop not merely the trill, but also the all-essential equality of finger pressure. I do not mean to imply that the pupil should plough through them one after the other. He should take perhaps two of them, then forget about them for a couple of weeks, then take two more. The exer-

cises are valuable but dry, and the teacher must be ingenious in finding means of holding the pupil's interest in them.

To Slur or Not to Slur

"Here are two questions concerning triplets in violin playing: (1) The curved line, like a slur, does not mean—or does it?—that the notes of the triplet are tied in the same bow. Is there any way to know when and if they really should be slurred? (2) In the first movement of the Mendelssohn Concerto, about the 107th measure, how can a player keep the bow steady in that rapid string crossing on those triplets?"

—A. C., Pennsylvania

The old-fashioned and conventional means of indicating a triplet was to print an italic figure 3 over or under the group with a small slur above or below the figure. In carefully printed editions this little slur never touches the first and third notes of the group and therefore can never be mistaken for a bowing indication. In editions less carefully prepared the little slur is sometimes too long and could be mistaken for a bowing mark. In modern editions the triplet sign is not used very much.

A rough and ready rule is to observe the position of the italic 3: if it is inside the slur, then the slur means triplets and not bowing. But even this rule is not fool-proof, for some editions print the 3 *outside* the slur! The best rule is the rule of good taste: when you come to a triplet that has no indication except the 3 and the little slur, play the notes with separate bows. If this does not sound well, slur the triplet. The only true criterion is what sounds best.

(2). This passage in the Mendelssohn Concerto is a *bête noire* of many violinists. To make it sound as it should is extremely difficult. The passage calls for a firm bow stroke coupled with an agile and controlled wrist movement, a movement that is strong while being flexible.

Providing that the player has a well-developed bow technique, there is no special exercise that will help him—he must practice the passage slowly, until he gains the touch and the control that are necessary. If his bow arm is not adequately trained, then he must build the necessary technique, starting with firm half-bow strokes from middle to point and using such a study as the 7th in Kreutzer or the 3rd in my "12 Studies in Modern Bowing." In other words, a study that skips strings. This should be practiced with a strongly accented bow stroke, but not too staccato; that is to say, each stroke should be fairly well sustained. Without knowing the player's abilities and shortcomings, it is difficult to say what should follow this. THE END

Adventures of a Piano Teacher

*Questions on playing Chopin
and Bach, Sight Reading Books,
and Youthful Mozartists*

By GUY MAIER

CHOPIN AND BACH

IN SPITE of Chopin's adoration of Bach it is curious that the style of Johann Sebastian has left no trace of a mark in all his music. How much Bach influenced Chopin can only be guessed. Perhaps his influence may be likened to the creation of a new precious metal in which Chopin's miraculous silver amalgamates with an intense bit of Bach's gold to give it resilience and polish . . . In the finished product all visible trace of the gold has completely disappeared.

Chopin studied Bach's works intensely throughout his life, and set all his pupils to work at the Suites, Partitas, Preludes and Fugues. He often said, "To work forever at Bach is the best means of making progress." When he journeyed on that long, dreary winter's trip to Majorca, the only composer whose works he took with him was Bach . . . And he used to say, "For two weeks before a concert of my own compositions I shut myself up and practice Bach. That is my preparation." . . . Chopin walked arm-in-arm with Bach . . . To a friend he wrote: "I make my own corrections of these French editions of Bach . . . not only the engravers' errors but the many others, even harmonic ones committed by those who pretend to understand Bach. I don't pretend to understand him better than they, but just from a conviction that I sometimes guess how it ought to be."

It is interesting to note, too, that the two finest sets of musical studies for the piano have been created by Bach and Chopin—the "Old Testament," the 48 Preludes and Fugues of the Well-Tempered Clavichord, and the "New Testament," Chopin's 24 Etudes, Op. 10 and 25.



Both Chopin and Bach flourish under "tempo rubato" treatment. Tempo rubato is not an expression of time license, but of subtle rhythmic freedom within the "beat" of the measure itself. Older composers need the rubato treatment as well as the later ones; the flexibility required by their lavish embellishments and ornaments are a guarantee that they themselves played with much freedom. Perhaps the old fellows would have startled us with their rhythmic flexibility! . . . (Remember how the Viennese critics roasted Mozart's playing? They accused beloved Wolfgang Amadeus of not being able to play in time!)

I am certain that Chopin played Bach with "rubato" and that Bach himself played his own magnificent slow pieces freely.

Rubato is just another way of saying that a player is letting the air into his music to breathe the breath of life into it, to warm it and to waft it off the ground . . .

SIGHT READING BOOKS

"I have seen advertised many new elementary sight-reading books. Which ones do you recommend?"

All of them! Each writer is trying in his own way to break down the complicated process of piano reading; so, I can say something good about all of the recent books. Why not try them all, then decide for yourself which you think turns the trick for your students?

Here are some I especially like:

Alma Franklin—Sight Reading With Aces is Easy . . . a unified, pattern approach—especially good for young students.

Hazel Cobb—Look and Learn . . . also excellent . . . makes good remedial reading, too.

Frances Clark—Reading Technique . . . a thoughtful, logical approach . . . Students using it make fine reading progress.

Margaret Dee—Face the Music (2 books) . . . another sure approach . . . good for

readers of all ages . . . better not to tackle it before the second year.

YOUTHFUL MOZARTISTS

Some of the finest Mozart playing today is being done by our young 'teen age pianists. In fact, many of these youngsters play their piano solos and concertos better than most of the popular virtuosos before the public.

Why is this? More teachers who comprehend the Mozartean message? Perhaps so; but I believe that our present young generation of realists understands perfectly Mozart's simple, direct, compositional approach. His genius in sheering off all non-essentials appeals to them; they feel that his music is not cluttered up with notes, and that, unlike many other composers, he thins out the notes from his creations instead of throwing in more to convey his message . . . Compare the pure, immaculate texture of Mozart's original scores with that of almost any composer and you will see what I mean.

In his compositions he cuts through at once to the throbbing heart of the music; consequently, when his music is well played it goes straight from Mozart to the listener's heart.

Our young people feel this intuitively; and consequently play his music with astonishing understanding. They do not find him inaccessible and, unlike the older generations, do not care a whit how much he exposes them . . . Looks like we might soon have a valiant army of youthful Mozartists, doesn't it?

A NOTE ON CHOPIN

How can painists expect to recreate such a sensitive spirit as Chopin when their approach to his music is so insensitive? The excessively dynamic playing of Chopin's music by many present-day pianists murders his spirit. The percussive style of the modern pianistic approach is Chopin's death. When you play Chopin, don't be too positive, rough or excessive. Don't "attack" him—a horrid word used nowadays by many piano teachers and writers of piano materials.

Let Chopin's elusive spirit sing *through* you *from* the instrument. Do not try to tell *him* how to sing. Chopin's music must be evoked from the instrument, not imposed on it by the player. You must yield to him; you must receive from him. Chopin's phrases must often emerge as though they are the result of improvisation. The mastery of his music should never be self-conscious or forced.

The wayward, tentative, often hesitant quality of Chopin's music eludes many male players. But what is even more lamentable is that many women pianists fail to capture its essence. Is it because most women have been (Continued on Page 51)

Prelude in F minor

An interesting number from the pen of a widely-known contemporary composer and teacher, this piece provides opportunity for development of accuracy in finger placement. The graceful, rhythmic flow of the right hand should be projected without a break of any kind. Grade 4.

Allegro con grazia (♩.:96-108)

ABRAM CHASINS
Op. 12, No. 6

PIANO

p cresc. *f* *dim.* *simile*

p cresc. *f* *dim.* *simile* *rall.*

a tempo *p agitato* *p* *p cresc.* *simile*

mf *mf* *mf* *cresc.*

rall. *dim.*

♢ CODA *Più lento*

p *pp*

D. C. al Coda

1 5-1

Theme from Piano Concerto in C minor

This lovely melody is taken from Rachmaninoff's best known piano concerto. It requires a pure legato touch in the right hand with clearly articulated finger passages in the left hand accompaniment. Phrasing and pedaling are most important here.
Grade 3 1/2.

Moderato (♩=66)

S. RACHMANINOFF

Arr. by Henry Levine

PIANO

p

a tempo

mf

dim. e rit.

mf

a tempo

mf

dim. e rit.

p

cresc.

f

cresc.

dim.

p

cresc.

f

dim.

From "More Themes from the Great Concertos," arr. by Henry Levine [410-40228]

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ETUDE-MAY 1952

First system of musical notation, measures 1-6. The music is in B-flat major (two flats) and 3/4 time. The right hand features a series of chords and eighth notes, while the left hand plays a more active bass line with eighth and sixteenth notes. Dynamics include *f* (forte) at the beginning and *mf* (mezzo-forte) later.

Second system of musical notation, measures 7-12. The right hand continues with chords and moving lines. The left hand has a more melodic line with some rests. Dynamics include *mf* and *p espress.* (piano, expressive).

Third system of musical notation, measures 13-18. The right hand features a series of chords and eighth notes. The left hand has a more active bass line with eighth and sixteenth notes. Dynamics include *mf* and *mf dolce* (mezzo-forte, dolce).

Fourth system of musical notation, measures 19-24. The right hand features a series of chords and eighth notes. The left hand has a more active bass line with eighth and sixteenth notes. Dynamics include *p* (piano), *mf*, and *dim.* (diminuendo). The tempo marking "Un poco più mosso (♩ = 72)" is present above the system.

Fifth system of musical notation, measures 25-30. The right hand features a series of chords and eighth notes. The left hand has a more active bass line with eighth and sixteenth notes. Dynamics include *f* (forte), *dim.* (diminuendo), *mf* (mezzo-forte), and *p* (piano).

from the "Haffner" Symphony

PIANO

Menuetto D.C.

Aria

from Toccata Seconda

A short biographical sketch of Alessandro Scarlatti will be found on Page 3 of this issue.

ALESSANDRO SCARLATTI
(1660-1725)

Harmonized by M. Esposito

Grave

PIANO

p con espressione

Grave

Original

a tempo

< un poco rit. >

a tempo ritardando

cresc.

stentato

f

p

pp

* The figures have been added to the bass by the editor.

From "Early Italian Piano Music," edited by M. Esposito [430-40023]

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ETUDE - MAY 1952

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Dreams to Remember

I

The first two of a set of four numbers are presented here. In No. 1 the melody should be well sustained and smooth flowing. Care must be taken that the repeated chords in the accompaniment do not become blurred. No. 2 is, by contrast, considerably more lively than No. 1. In the right hand, the inner part must be fingered clearly. Fine for developing control. Grade 3-4.

Andante con moto (♩:72)

FRANCIS HENDRIKS

PIANO

p melody well sustained

pp *mf* *p* *rit.*

a tempo *mf* *mp* *molto rit.* *p*

mf *p* *dim. e rit. poco a poco* *pp*

Allegretto (♩:126-132)

II

p

mp *poco rit.*

a tempo

mf

poco rit. p

tempo

Last time to Coda ⊕

poco rit.

⊕ CODA

a tempo

mp

rit.

D.S. al Coda

Gavotte

A dance form by an early composer, which provides excellent practice in the staccato touch. The rhythm must be steady and well controlled. Grade 3.

Andantino (♩ = 74)

ARCANGELO CORELLI

PIANO

p grazioso

f marcato

p

f marcato

f sempre

poco rit.

From "Pianorama of the World's Favorite Dances," compiled and arr. by Denes Agay [410-41015]

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ETUDE - MAY 1952

The Ride of Paul Revere

Allegro agitato (♩ = 126)

A. LOUIS SCARMOLIN

A. S. C. A. P.

PIANO

pp

mf

dim.

p

mf

mp

mf

p (subito) cresc. e accel.

f

ff

f accel.

fff

ff

cresc. e accel.

8va bassa

Clouds at Sunset

A melodious piece in waltz rhythm. Note the rubato followed by the eighth note staccato at the end of the phrase. Follow all dynamic markings closely. Grade 3.

Moderato (♩.:56)

DONALD LEE MOORE

PIANO

mp rubato *a tempo* *poco accel.* *poco rit.* *rubato* *a tempo*

tempo *a tempo* *rubato* *poco rit.* *mp* *a tempo*

mf *poco rit.* *p* *Fine* *rit. e dim.* *pp*

a tempo *f con forza* *p dolce* *poco rit.* *f* *a tempo*

mf *poco rit.* *p dolce* *espressivo* *a tempo*

poco rit. *f* *p* *rit. e dim.* *D.C. al Fine*

Gopak

SECONDO

M. MOUSSORGSKY

Allegretto scherzando (♩: 108)

PIANO

The musical score is written for piano and consists of five systems. The first system begins with a *mf* dynamic and features a melody in the right hand with a *sfz* accent. The second system starts with a *p* dynamic in the right hand and a *f* dynamic in the left hand, with a *sfz* accent in the right hand. The third system includes a *poco cresc.* marking and a *sfz* accent. The fourth system features a *sf* dynamic in the right hand and a *mf* dynamic in the left hand. The fifth system begins with a *f cresc.* marking, followed by a *ff* dynamic, and ends with a *sfz p cresc. poco a poco* marking.

Gopak

PRIMO

M. MOUSSORGSKY

Allegretto scherzando (♩:108)

PIANO

The musical score for "Gopak" by M. Moussorgsky, Primo, is written for piano. It is in 2/4 time, key of D major, and consists of 32 measures. The tempo is marked "Allegretto scherzando" with a quarter note equal to 108 beats per minute. The score is divided into four systems, each with a grand staff (treble and bass clef). The dynamics range from *p* (piano) to *ff* (fortissimo). The score includes various articulations such as accents, slurs, and breath marks. The first system (measures 1-8) starts with a *mf* dynamic and features a triplet in the right hand. The second system (measures 9-16) includes a *p* dynamic and a *f* dynamic. The third system (measures 17-24) includes a *poco cresc.* marking and a *sfz* dynamic. The fourth system (measures 25-32) includes a *f cresc.* marking, a *ff* dynamic, and a *poco a poco* marking. The score concludes with a final chord in the right hand.

SECONDO

First system of the musical score for 'Hopi Wigwam Dance'. It consists of three systems of staves. The first system has a treble and bass staff with a key signature of one sharp (F#) and a 4/4 time signature. The second system has a treble and bass staff with a key signature of one sharp (F#) and a 4/4 time signature. The third system has a treble and bass staff with a key signature of one sharp (F#) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *p*, *cresc.*, *dim.*, *mf*, *p*, *piu piano*, and *pp*. There are also fingerings indicated by numbers 1 through 5.

130-41092

Hopi Wigwam Dance

SECONDO

HAROLD WANSBOROUGH

Allegro (♩: 152)

Second system of the musical score for 'Hopi Wigwam Dance'. It consists of three systems of staves. The first system has a treble and bass staff with a key signature of one sharp (F#) and a 4/4 time signature. The second system has a treble and bass staff with a key signature of one sharp (F#) and a 4/4 time signature. The third system has a treble and bass staff with a key signature of one sharp (F#) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *sempre stacc.*, *f*, *mp*, *dim.*, *a tempo*, *p poco rit.*, *ff*, and *simile*. There are also fingerings indicated by numbers 1 through 5.

PRIMO

8.

f p

cresc.

f

8.

dim.

mf

p

8.

più piano

pp

3

130-41092

Hopi Wigwam Dance

PRIMO

HAROLD WANSBOROUGH

Allegro (♩=152)

PIANO

mf

f

mp

dim.

8.

a tempo

p rit.

ff

sempre marcato

Silence

Andante con rubato

mf

poco rit.

mf con espress.

I loved you with a love so deep, so true, It seem'd the ver-y stars in

heav'n must know, There was new mean-ing in the aft - er - glow,

And twi-light sang her sym-pho-nies for you.

f

p Slower

And there was mu-sic in the si - lent things:

f *rit.* *p*

cresc. *accel.*

The wind and wave that stirr'd the burn - ing sands, _____

cresc. *accel.* *ff sost.*

Tempo I *mf* Slower

The lone-ly flight of white and sil - ver wings, The gen-tle

poco rit. *mf*

pp rit. Very slow

touch of your be - lov - ed hands. _____

pp rit. *ppp* *molto dim.* *ppp*

Postlude in G

JOHN BLACKBURN

Allegro moderato

MANUALS

PEDAL

Ped. 62

Solo Sw. Reed (B)

Fine

mp
Choir (F#)

mf

Gt. to Ped.

Ped. 62

a tempo

(Solo) Fl. (A#) Ch. or Gt.

poco rall.

p
(E) Sw. (strings)Ped. 42
sempre
stacc.

D. C. al Fine

Wonderland Waltz

Tempo di Valse (♩ = 138)

JULIUS KRANZ

VIOLIN

PIANO

mp *a tempo*

mp *rit.*

1.

rit. *mf*

rit. *mf*

2nd and 3rd ending

Last time to Fine ⊕

Last time only

dim. *a tempo* *mf* *a tempo*

dim. *Fine* *mf*

1.

2.

f *dim.* *rit.*

dim. *rit.* *D.S. al Fine*

The Pixie and the Fairy

FLORENCE FENDER BINKLEY

Allegro (♩:132)

PIANO

2 3 4 3 4 3 4 5

mf *f* *dim.*

mf *f* *cresc.*

ff *p* *mf* *cresc.*

p cresc. poco a poco *ff* *f*

a tempo *mf* *p* *mf* *f* *mf*

f *mf* *f* *cresc.* *L.H. ff* *8va*

130-41091

Grade 2.

Night in Bagdad

Moderato misterioso (♩=104)

MARTHA BECK

PIANO

p legato *cantabile* *mf* *p* *pp* *mp*

mf *p legato*

mf *rit.*

a tempo *p* *cantabile* *mf* *p* *f*

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110-40173

Grade 1 1/2.

The Drum Major

Vivace (♩=160)

MAE-AILEEN ERB

PIANO

f *mf* *f* *p*

p *p* *mf* *f*

♩ CODA

mf *p* *mf* *f*

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The Bicycle Riders

Grade 2.

Not too fast (♩ = 80)

MAXWELL POWERS

PIANO

f

mp

f

ff

rit.

From "Piano Fun with Theory," by Maxwell Powers [430-41011]

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Little Green Gnomes

Moderato (♩ = 80)

LOUISE E. STAIRS

PIANO *mf* Tip, toe, tip, toe, Lit-tle green gnomes are at play in the for-est, Tip, toe, tip, toe, Nev-er a mo-ment to rest. *Fine* Hop, skip, down ev-ry moon-light trail, Tip, toe, lit-tle green fair-y land. Hop, skip, danc-ing the whole night through, All hand in hand.—

D.C. al Fine

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Here's the Church!

LOUISE CHRISTINE REBE

Allegro (♩ = 126)

PIANO *mf* Here's the church and this is the steep-le, O-pen the door and see all the peo-ple. Here's the church and this is the steep-le, O-pen the door and see all the peo-ple. First we sing, then we pray, Then we slow-ly walk a-way. First we sing, then we pray, Then we slow-ly walk a-way.

rit. e cresc. *f* *p* *f* *molto rit.*

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Air

from Second French Suite in C minor

J. S. BACH

Allegretto (♩:88)

PIANO

f (2da volta *p*)

1. 2.

mf *cresc.*

p

mf *il basso marcato*

cresc. *f*

(Continued from Page 20)

sonatas until one has a more than passing acquaintanceship with his other sonatas, his quartets, his symphonies. Of course, it is wisest to begin the study of repertoire with Haydn and Mozart, working one's way up to Beethoven, Schumann, Brahms, to the more complicated moderns. A 'liking' for the more complicated music is not a reason for beginning with it. The aspiring orchestral musician should know the literature of his instrument so well that, at an audition, he can demonstrate musical understanding of the works he has prepared; and so that he can play off a page of sight-reading without stuttering! Further, he must prove his familiarity with varying musical styles (regardless of his own preferences) and, most important of all, perhaps, he should approach his task with the feeling that he is an artist as well as a player—and this feeling should grow out of his background and not out of his vanity!

"An interesting phenomenon to be observed today is that girl players show, in general, a greater conscientiousness than do the men. Girls will apply for an audition only when they are honestly convinced that they are prepared for it. And, on the whole, they acquit themselves of their duties with greater responsibility. For this reason, the place of the woman in an orchestra should be clarified. Actually, there is no sensible reason why women should not hold orchestral posts. I have long welcomed them. I realize, of course, that in some parts the doors are still closed against them. My feeling in such cases is that the situation should be thoroughly examined and then reasonably dealt with: that is to say, girl players should be welcomed wherever possible, but wherever they are not welcomed, they should not be encouraged to study. It is wasteful and cruel to raise up hopes and illusions before their eyes if they are not to be allowed to profess the art for which they have prepared.

"One of the most important points in the young musician's career is the launching of his start. Whether he be soloist or orchestral player, my best advice is *not* to attempt a start in New York. It is far wiser to begin in a very small city, gradually working one's way up to larger cities, and gradually coming into metropolitan centers like Detroit and Chicago. After Chicago there is time enough for New York! The performer who dreams of conquering the largest city in the world must be able to do more than merely to play. He must know how to meet his

public, how to control that public—how to control everything. Such experience can never be mastered in a teacher's studio. Let me cite the example of young Jacob Lateiner, a gifted and first-class pianist. When first I heard him, I was enormously impressed with his abilities. For that very reason, I encouraged him to stay out of New York! I took him to Kansas City where he made a fine success. Next I introduced him to a manager who worked out for him a large tour of Australia. On his return he made records. Then he appeared at Tanglewood. It was not until he had worked three years in this way that he ventured upon New York—and as he then had some years of experience with which to fortify his native talent, he naturally made a prompt and great success. That is the wise way to go to work.

"Actually, the same is necessary for the conductor himself. Of course,

the future conductor must show a natural and unmistakable aptitude for conducting as well as for music, and he must prepare himself with the soundest possible background of musicianship in all its branches. When he has done all this, however, he is by no means ready to direct the Philharmonic! The best start for the young conductor is in the theater—as *chor répétiteur* in a small opera company, as assistant in a ballet theater. When he has mastered the disciplines of this kind of work, let him go on as assistant in the symphony orchestra of a small city, gradually working his way up to bigger things in bigger communities. Naturally, it can happen that an enormously gifted young man may assert himself almost at the start—and a case in point is that of Leonard Bernstein (who, I may say had proven abilities as a pianist and a composer to aid him in launching

his remarkable start). But speaking of the rule rather than of the exception, the best path forward is to begin at a lower level and go up gradually, step by step. At the beginning of my own career, I longed to be a symphony conductor and rebelled at the need of working my way up through the opera; I realized it was necessary, however, and did it.

"But this is a good distance from the present needs of the American orchestra which we were considering. And so I come back to the real and pressing demand for good, musicianly, well-trained strings. Our schools and conservatories can be of enormous aid here, both in encouraging students to study instruments for which there are opportunities, and in stimulating them to feel the responsibility, not merely of 'getting a paying job,' but of taking their places in the furthering of national art.

THE END

OPPORTUNITIES FOR YOU

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ORGAN MUSIC FOR THE CHURCH YEAR

(Continued from Page 24)

Get some new music, learn it well, make it interesting, and then try it on your congregation.

And in my judgment the list of repertoire prepared by Mr. Hotchkiss is an excellent starting-point:

<i>Advent</i>		
Wake, Awake for Night Is Flying		
Bach (Schubler)	Ditson	
Wake, Awake for Night Is Flying		
Krebs (with trumpet)	Music Press	
Aus Meines Herzens Grunde		
Karg-Elert (chor.-imp. I)	Marks	
Pastorale		
Franck (selected works)	G. Schirmer	
Pastorale		
Rowley (Five Improv.)	Novello	
Pastoral Symphony		
Handel (Messiah)	G. Schirmer	
Pastorale on "Thou Faithful Shepherd"		
Handel-Biggs	Gray	
Benedictus	Reger	Marks
Fantasie on "Veni Emanuel"		
Rowley	Novello	
Prelude Improvisation on "Veni Emanuel"		
Egerton	Concordia	

<i>Christmas</i>		
Noel in G	D'Aquin	Gray
This Day So Full of Joy		
Buxtehude	Lit. Mus. Press	
Blessed Be Thou, Jesus Christ		
Buxtehude	Lit. Mus. Press*	
Magnificat		
J. C. Bach (Organ Series I)	Concordia	
Magnificat	J. S. Bach (Schubler)	Ditson
Magnificat	Dupré (Antiphons)	Gray
Von Himmel Kamm der Engel Shaar		
Bach (Lit. Year)	Ditson	
In Dulci Júbilo	Bach (Lit. Year)	Ditson
In Dulci Júbilo	Dupré	Gray
Lo, How a Rose E'er Blooming		
Brahms (chor. pre.)	Gray	
Adeste Fidelis		
Karg-Elert (Cathedral Windows)	Elkan-Vogel	

Scherzo on "In Dulci Júbilo"		
Candlyn	Ditson	
Communion on a Noel	Huré	Gray
Reverie on "Picardy"	Bedell	Gray
Puer Natus Es	Titcomb	Wood
Greensleeves	Purvis	Leeds
Divinum Mysterium	Purvis	Leeds
Carol Rhapsody	Purvis	Leeds
La Nativité	Langlais	Herelle
La Nativité	Messiaen	Marks

<i>Epiphany</i>		
How Brightly Shines		
Pachelbel (Organ Series I)	Concordia	
How Brightly Shines		
Buxtehude (chor. pre.)	Peters	
Salvation Now Is Come to Us		
Buxtehude	Peters	
How Brightly Shines		
Peeters (chor. pre. I)	Peters	
Chartres	Purvis	Leeds
March of the Magi Kings	Dubois	Ditson
March of the Magi		
Dickinson (with violin, 'cello, harp)	Gray	

<i>Lent</i>		
As Jesus Stood Beside the Cross		
Scheidt (His. Organ I)	G. Schirmer	
Passion Chorale		
Kuhnau (His. Organ I)	G. Schirmer	
Passion Chorale (2 settings)		
Brahms (chor. pre.)	Gray	
O Lamb of God, Most Holy		
Bach (Leipsig)	Bornemann	
O Lamb of God, Most Holy		
Karg-Elert (chor.-imp. II)	Marks	
Prelude and Fugue in F minor		
Bach (Widor-Schweitzer IV)	G. Schirmer	
By the Waters of Babylon		
Bach (Leipsig)	Bornemann	
By the Waters of Babylon		
Karg-Elert (Chor.-imp. II)	Marks	
O Man, Bewail Thy Grievous Fall		
Bach (Lit. Year)	Ditson	
When Adam Fell, The Human Race		
Bach (Lit. Year)	Ditson	
Hark, A Voice Saith All Are Mortal		
Bach (Lit. Year)	Ditson	
Two Lenten Preludes	Douglas	Gray
Aria	Peeters	Elkan-Vogel
Hamburg		
McKinley (Hymn-Tune Fan)	Gray	
Rathbon	Bingham (Hymn-Pre. 2)	Gray

<i>Palm Sunday</i>		
Benedictus	Rowley (Five Improv.)	Novello
Osanna	Dubois	Schmidt
March on a Theme by Handel		
Guilmant	G. Schirmer	
Toccata on "St. Theodulph"	Diggle	Gray
St. Theodulph		
McKinley (Hymn-Tune Fan)	Gray	
Truro	Bingham (Hymn-pre. 1)	Gray
Les Rameaux		
Langlais (Poemes Evan)	Marks	
Wunderbar Konig (with brass)		
Karg-Elert (chor.-imp. VI)	Marks	
Cortege and Litany	Dupré	Durand
Processional	Shaw	Cramer
Vexilla Regis	Purvis	Leeds
Hosanna Weinberger	(Bible Poems)	Gray

<i>Maundy Thursday</i>		
Toccata at the Elevation		
Frescobaldi (His. Org. I)	G. Schirmer	
O Lamb of God, Most Holy		
Bach (Leipsig)	Bornemann	
Litanae		
Karg-Elert (Semper Simplice)	Paxton	
Thee Will I Love		
Karg-Elert (Chor.-imp. II)	Marks	
The Last Supper		
Weinberger (Bible Poems)	Gray	
Ajalon	Bingham (Hymn-pre. 1)	Gray
Bread of Life	Bingham (Hymn-pre. 1)	Gray
The Celestial Banquet		
Messiaen	Elkan-Vogel	
Communion	Purvis	Leeds

<i>Good Friday</i>		
The Stations of the Cross	Dupré	Durand
Crucifixus		
Karg-Elert (Semper Simplice)	Paxton	
Tenebrae		
Karg-Elert (Semper Simplice)	Paxton	
O Blessed Jesu, How Hast Thou Offended		

Karg-Elert (chor.-imp. II)	Marks
Actus Tragicus	
Weinberger (Religious pre.)	Gray
March Funebre	Guilmant
Passion Chorale	G. Schirmer
Kuhnau (His. Organ I)	G. Schirmer
Passion Chorale	
Karg-Elert (chor.-imp. II)	Marks
Passion Chorale	
Brahms (chor. pre.)	Gray

<i>Easter</i>		
Trumpet Voluntaries (with trumpet)		
Purcell	Music Press	
Christ Lag in Todesbanden		
Bach (Lit. Year)	Ditson	
Fanfare Fugue	Bach-Biggs	Wood
Toccata on "O Filii"	Farnam	Presser
Toccata	Widor (Symphony V)	Marks
Alleluja	Faulkes	Novello
Alleluia, Pascha Nostra	Titcomb	Wood
Easter Morn	Gaul	J. Fischer
Resurgam	Rowley	Gray
Carillon (O Filii et Filiae)		
Biggs		J. Fischer
Fanfare	Sowerby	Gray
Gwalshmai	Purvis	Leeds

<i>Ascension</i>		
We Thank Thee, Lord		
Buxtehude	Lit. Mus. Press	
L'Ascension Suite	Messiaen	Baron
Au Soir de L'Ascension	Benoit	J. Fischer

<i>Whitsunday</i>		
We Now Implore the Holy Ghost		
Buxtehude	Lit. Mus. Press	
Come, Holy Ghost		
Bach (Leipsig)	Bornemann	
Come, God, Creator, Holy Ghost		
Bach (Leipsig)	Bornemann	
Come, Holy Ghost, Lord God		
Buxtehude	Lit. Mus. Press	

<i>Trinity Sunday</i>		
Eb Fugues (St. Ann)		
Bach (Widor-Schweitzer III)	G. Schirmer	
We All Believe in One True God		
Bach (Catechism)	Bornemann	

<i>National Days</i>		
O God Our Help		
Matthews (12 chor. pre.)	Ditson	
Jesus Shall Reign		
Matthews (12 chor. pre.)	Ditson	
Ton-y-botel		
Purvis (chor. pre.)	Carl Fischer	

<i>All Saints</i>		
Blessed Are Ye Faithful Souls		
Brahms (chor. pre.)	Gray	
O What the Joy and the Glory		
Matthews (12 chor. pre.)	Ditson	
Gaudeamus	Titcomb	Wood
Gaudeamus	Rowley (five improv.)	Novello
Requiescat in Pace	Sowerby	Gray

<i>Church Anniversary</i>		
Thou Art the Rock	Mulet	Marks
L'Apparition de l'Eglise Eternel		
Messiaen	Baron	
Faith of Our Fathers		
McKinley (Hymn-tune Fan)	Gray	
Grand Choeur on "Austria"		
Purvis (chor. pre.)	Carl Fischer	

(Continued on Page 52)

(Continued from Page 26)

taught by men teachers? Why hasn't the distaff side rebelled against the generations of smug male "artist-teachers" who have forced the women into the masculine mold with its manly freedoms, rubatos, colors? Sensitive, well-trained women have a way with Chopin's music. If they are permitted this way with him they are frequently right . . . So, let's have some healthy, womanly Chopin for a change!

It would be idiotic to say that Chopin is not heroic, or does not compose in the grand manner. It is simply a different kind of grandeur from the dynamic heroics of Schumann, Brahms or Liszt—more flowing, flexible and richer in substance. Chopin needs to be practiced

deeply in the keys with finger-key contact, at moderate speed and with much conscious relaxation. The contrasting activity-repose, inhale-exhale, masculine-feminine aspects of his phrases must be carefully studied.

Yet, his music should never sound studied. Often the pianist must seem to be playing without authority, and to be as surprised and delighted as the listener at what he is able to evoke from the instrument.

Recently I suggested to an aggressive male student that it might make a good credo for him to repeat daily:

"My Chopin will be an evocation rather than a proclamation;

a persuasion rather than an imposition."

THE END

THE MAN . . . HANDEL

(Continued from Page 14)

Carlton House before the Prince of Wales. If the Prince and Princess did not come on time, he made no effort to hide his anger; if the ladies of the court dared to talk during the rehearsal, he called each one furiously by name. Then the Princess would say: "Chut, chut! Handel is spiteful." This was quite untrue.

Through this violent independence and need for freedom, a terrible war against Handel developed in London, which lasted from 1720 to 1759, the year of his death, and was caused directly by his failure to accept patronage from the nobles or to consider them in any way. His attitude so antagonized them that they formed an organized movement to defeat him and to throw him into bankruptcy. One author writes that "he was surrounded by a crowd of bulldogs with terrible fangs, by unmusical men of letters who were likewise able to bite, by jealous colleagues, arrogant virtuosos, cannibalistic theatrical companies, fashionable cliques, feminine plots, and nationalistic leagues." This was a pretty strong foe for one man; and such a man as Handel was, who loved to do good in the world and wanted only to help people.

Even though his enemies fought unfairly and beat him to his knees, he never gave in or asked for favors. They resorted to all sorts of mean tricks to humiliate him. They stayed away from his concerts, and hired boys in the street to tear down the advertising; they gave teas and entertainments, even during Lent, to keep people away from his performances. They put on bearfights and shows of all kinds to kill his concerts. When he returned from Dublin, where he spent a quiet year among his people who respected him and his music, the persecution became more vicious than before. Even after the success of his great master-

pieces such as "The Messiah"—"Samson"—"Belshazzar" and "Hercules," and he was acclaimed by the rest of the world as a great genius, in London he was ruined. Twice bankrupt, once stricken by apoplexy in the middle of a season, his eyesight failing and his mind sometimes giving way under the terrific strain, he never gave concessions or compromised with the aristocrats who were his enemies. If he came to give a concert to an empty house he would say: "My music will sound better so."

In spite of this cruel persecution, Handel was victorious in the end. He became, in 1746, what Beethoven became in 1813—a national bard. This meant that his cause was gained and his enemies had to keep silence, because now he was a part of England's history and the British lion walked beside him. They made him buy his fame dearly however. He would have died in his poverty and mortification had he not had a supreme self-control. When he was down to the lowest ebb of his fortunes, his great mind strained to the breaking point and his eyes failing, he wrote some of his most beautiful and serene music. In 1737 his friends thought he had permanently lost his mind. But he would never allow any of his earthly misfortunes to enter into his music.

All the characteristics of this great man are contained in his immortal music—humor, love, friendship, independence, kindness, charity, grandeur, simplicity and faith in God and the triumph of good in the world. His music will always remind us that he was a great teacher of mankind also, and as long as the world lasts, people will be heard singing the inspiring solos and choruses of his magnificent oratorios and operas.

THE END

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(Continued from Page 12)

in difficulty as to reading, playing and understanding, with great care. The requirements of the music should not exceed the child's growing ability to re-create this music on the keyboard. The patterns must grow and change very gradually so that "old friends" in the sound and the notation are at once apparent to the child.

Dr. Helen Blair Sullivan, Director of the Educational Clinic, Boston University, has said of word reading: "Information should be organized so that it becomes an integrated part of the student's personality. Children must learn to read at their own level or they are constantly working at a frustration level. The selection of material must be purposeful. The teacher must select the material with the specific end in sight. No teaching "method" can be used without supplementary material and discrimination on the part of the teacher, and no set of books can possibly solve all of the problems. No book regardless of how well it may be arranged as to sequence, can ever be anything but an outline of what should be done. There are always differences in students' visual and auditory discrimination and kinesthetic response. It is up to the teacher to be able to analyze the student and determine the cause of his difficulty. The correction of reading difficulties depends in the final analysis upon how much the teacher knows about the subject."

Many fine minds are now at work trying to correlate the teaching of music reading with the fine research already done in the field of word reading. The problem of how to teach children most efficiently to

read music notation in relation to keyboard performance is not entirely solved and a thorough study of most of our beginning instruction books in the light of what is known about word reading will indicate quite clearly the work still to be done. But every teacher can learn something about how music reading might be improved by making a study of the research and practical experiments conducted by modern educators. "Educational Psychology," by Professor Arthur I. Gates, Teachers College, Columbia University, and three other eminent educators, might make a good starting place. "American Reading Instruction," by Nila Benton Smith, Whittier College, and "Teaching the Child to Read," by Guy Bond and Eva Bond Wagner, University of Minnesota and National Research Council, will give a fair summary of what has been going on in educational methods in word reading. "Education for Musical Growth," by James L. Mursell, should help to bridge the gap between methods of teaching word reading and the teaching of music reading.

Most of all we piano teachers should realize that the problem of teaching children to read music intelligently and efficiently presents a real challenge to music education. The problem may be stated simply. The solution is not so simple and it will probably always remain a fascinating subject for study, but we already know enough so that no student should ever have to ask of a music lesson overhead, "What were they doing, Daddy?"

THE END

ORGAN MUSIC FOR THE CHURCH YEAR

(Continued from Page 50)

Reformation

Ein Feste Burg Bach (Dupré XI) Bornemann
Ein Feste Burg Faulkes Novello

Thanksgiving

We Thank Thee, Lord Jesus Buxtehude Lit. Mus. Press
Nun danket alle gott Bach (Dupré XII) Bornemann
Nun danket alle Gott Karg-Elert (chor.-imp. VI) Marks

Key to abbreviations in list

chor.-imp.—chorale improvisations
chor. pre.—chorale preludes (collections of)

five improv.—Five Improvisations (Alec Rowley)
His. Organ I—Historical Organ Recital Series (Bonnet, editor) Volume I
Hymn pre.—Hymn Preludes
Hymn-tune fan.—Hymn Tune Fantasies
Leipsig—Great Eighteen Leipsig Chorales of Bach
Lit. Mus. Press—Liturgical Music Press
Lit. Year—Bach Liturgical Year (Riemenschneider edition)
Organ Series I—Anthology of Sacred Music Organ Series
Poemes Evan. —Les Poemes Evangeliques THE END

Violin Questions

By HAROLD BERKLEY

CANNOT RECOMMEND

E. R. L., Indiana. I cannot conscientiously recommend to you the book on violin technique of which you send me the advertisement. The author is not a trained violinist. The results he glowingly describes can better and more quickly be attained by following the classical curriculum of violin study. You outline such a course in your letter.

AN EXPERT APPRAISAL NEEDED

J. V. J., Pennsylvania, and R. P. R., Mexico. A genuine Stradivarius can be worth today anywhere between \$10,000 and \$75,000. There is no way to describe in words the difference between a genuine Strad and a good imitation. An expert can tell the difference because he has handled and carefully examined very many genuine instruments and many more copies, and has come to recognize the subtle differences in workmanship and so on. But it takes years of training to acquire this insight.

AN INTERESTING VIOLIN

Mrs. A. I. D., Ohio. It is possible that you have an interesting violin in your possession. Carl Lipinski was not a maker, but was a famous violinist a hundred years ago. He was Concertmaster of the Royal Opera in Dresden in 1850, as the label states. It is just possible he owned the violin—some artists have had their names put inside their violins. On the other hand, it is just as possible that the instrument is a commonplace factory product in which the label has been inserted to give it an aura of authenticity. However, I would advise you to take the violin to a reputable expert for his opinion and appraisal.

NOT AN AMATI

Mrs. T. E. J., New Jersey. I'm sorry, but neither I nor anyone else could estimate the value of your violin without first examining the instrument. However, I can say that if you have transcribed the label correctly, the violin was not made by A. and H. Amati. It is not correctly worded, and the date (1757) is more than a hundred years after they had died.

INCORRECT DATE

A. R., Nebraska. As Stradivari died in 1737, a three-quarter-size violin bearing his label dated 1757 is not likely to be genuine. We made it cannot even be guessed by the most learned expert without seeing the violin.

A LABEL MEANS NOTHING

J. K. I., Virginia. No one can tell you the origin or value of a violin without having personally examined it. But the chances against your friend's violin being a genuine Strad are simply enormous—about three quarters of a million to one. But there are some quite good violins not Strads, which have a Strad label inside them, and it may be this violin is one of them. If you or your friend has reason to think the violin is good, you should send or take it to one of the violin firms that advertise in ETUDE. For a small fee they would get a reliable appraisal.

IT MAY BE GENUINE

A. L., New Jersey. A violin label Mathias Neuner might be worth anywhere from \$35.00 to \$350.00, according to whether he made the instrument himself or whether it was made by the apprentices in his shop. You should bring the violin to New York and have it appraised by a reputable dealer. No one can evaluate a violin without seeing it.

ON VIOLIN MAKING

F. H. C., West Virginia. The best available book on violin making is E. Heron-Allen's "Violin Making: It Was and Is." Tools and materials you can obtain from the Metropolitan Music Co., 222 Fourth Avenue, New York City.

MERELY A LABEL

H. G., New Jersey. As you are a mature person, and playing on for your own enjoyment, I see no reason why you should not also study the piano. It would not harm your violin playing. The only question in my mind is whether you have the time to do justice to both instruments. If your practice time is limited, then I'd advise you stick to the violin.

Organ Questions

Answered by **FREDERICK PHILLIPS**

• *For the past six weeks I have been substitute organist in a church near my home. Each day, including Sundays, after starting the motor, I have to wait at least 15 to 20 minutes before I can use the organ, because of a sort of irregular skipping which causes the tones to go off and on while playing. This might go on for a succession of 15 or 20 skips a second apart. I have checked all stops and mechanical accessories but cannot find out what is wrong. It sounds like poor contacts; can you enlighten me?*

—J. T., Massachusetts

Your description suggests that the trouble is probably caused by trouble in the generator—if you use that type of electric action. Dirty brushes would cause the “skipping” you mention in all probability. We suggest that you have an electrician look over the motor and other electrical parts.

• *We are considering replacing our church pipe organ. The auditorium seats about 900 people. The present organ is a three manual, about 25 years old, and must be either rebuilt or replaced. An organ of this size is necessary to take care of congregational singing, etc. (1) What would you think of an electronic organ? (2) Do you think the baroque type of organ is desirable for church use? (3) If not, do you think the organ should have a few of the baroque stops for brilliancy? (4) Do you think the trend toward the classic organ is a good one and is it permanent? (5) Please list five or six of the best organ makes in this country. (6) Also a list of stops and their quality, or tell us where such a list may be had. (7) Do you think a rebuilding program is a progressive one providing we can get a long guarantee on it?*

—L. B. S., Ohio

(1) **We believe this** question is best answered by an article by Dr. McCurdy in the January 1949 issue of *ETUDE*, a copy of which we are sending you. (2) This is somewhat of a controversial subject, and is to some extent a matter of individual opinion. There were a couple of interesting commentaries on the subject in the December 1944 *Diapason*, page 691 (Baroque Style Exemplified), and *Diapason* October 1943, page 645 (Baroque Style in American Organ Building). For the liturgical type of service a moderate baroque

organ would probably be effective, but for the more informal services the so-called “romantic” type is often preferred, though this too should be kept within moderation. This really covers also Questions 3 and 4. Question 5—We are sending you a representative list of reliable organ manufacturers, with any of whom you may correspond with full confidence of fair treatment. (6) This would be rather impractical in the space permitted, but the matter is treated very completely in “Organ Stops” by Audsley, and an excellent condensed summary is to be found in “Organ Registration” by Truette. (7) This question could best be answered by the manufacturer of your particular organ, or by such builder as you may decide upon to do the work. A great deal would depend on the condition of the instrument, the action, etc. Ordinarily, an organ 25 years old, if it was good to begin with, would seem to justify the rebuilding plan.

• *At the present time we have our organ chamber on the balcony over the entrance to the auditorium, and the console down in front next to the altar. Our balcony is also on both sides of the church. The congregation would like to see the console removed; it is quite large and some think it is an eyesore. Where would be the correct location for the console? The organ is all electric.*

—W. B., Illinois

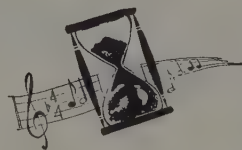
Our suggestion would be that both the console and the choir be moved to the gallery where the present organ chamber is, if there is sufficient room. Many churches, including some of the important city churches, have this arrangement and it proves very satisfactory. You do not state the length of the church, but if the console is placed anywhere in the front of the church and there is more than about 30 feet between the organ itself and the console there would be a time lag between the striking of the key and the hearing of the sound which could be quite detrimental in its effect. This would be an added reason for placing it in the rear balcony. The organist could easily keep track of operations in the auditorium, such as taking the offering, etc., by means of mirrors, and by some it might even be an advantage to have the choir in the rear of the church.

THE END

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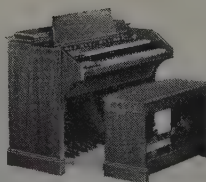
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Junior Etude

Edited by Elizabeth A. Gest

Walking Rhythms

MANY of you go to school in buses or automobiles, but others live near enough to school to walk.

Did you ever practice your music lesson as you walk to school, or to any other place? Funny? No, not at all. It's very sensible.

Just use your footsteps as a metronome, or time-keeper, and hum or whistle the melodies of your pieces to your foot-steps. Do some extra whistling or humming on the

spots in the pieces that are the most difficult to play on the piano. You will be surprised to find how this will straighten out some uncertain places in your keyboard rhythm. The next time you practice on the piano, those pieces will be played much smoother. You will be pleased with the good results this easy method brings, and the fact that no extra practice time was required.

Who Knows the Answers?

(Keep score. One hundred is perfect)

1. What is meant by the word "acoustics?" (15 points)
2. The operas "La Bohème," "Don Giovanni," "Traviata"



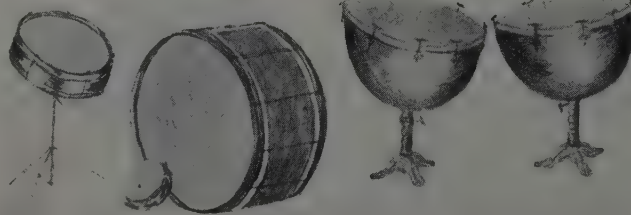
and "The Flying Dutchman" were composed by Mozart, Wagner, Puccini and Verdi. Who wrote which? (10 points)

3. What was Debussy's first name? (5 points)
4. What is the difference between an opera and an oratorio? (10 points)
5. In what country is the scene of the opera "Carmen" laid? (10 points)
6. Is a Bergerette an Italian dance, a Swiss yodel or a type of French folk-song? (15 points)
7. Who is called the "father of the symphony"? (5 points)
8. Which of these composers

died after 1850: Brahms, Mendelssohn, Schubert, Schumann? (10 points)

9. The composer of one of the most famous symphonies died before the symphony was completed—What was his name and what is the symphony called? (10 points)
10. From what is the theme given with this quiz taken? (10 points)

Answers on next page



Snare Drum Tambourine Bass Drum

Timpani

Drums, Drums, Drums

by Leonora Sill Ashton

THE SATURDAY Junior Club was studying the different musical instruments and for the next meeting Malcolm and Meg were to arrange a program on the *drum*. "Instead of just telling about drums," said Malcolm, "why not show how they are made?"

"Good idea!" agreed Meg.

So, when the boys and girls arrived for the meeting they found a tableful of strange looking objects—paper, string, boxes, a large aluminum kettle, a sponge, an old clock key, and other articles.

Malcolm began by explaining to the group, "The drum is one of the oldest musical instruments in the world," at the same time picking up a large hat box from which the ends had been removed, and stretching a piece of brown paper over each end and fastening it with a cord. "When a real drum is made," he continued, as eager eyes watched him, "a piece of vellum is stretched over the open ends of the round frame, usually a wooden frame, though sometimes metal, and the vellum is held in place with braces (here he curved a small piece of wire over the edge of the box) by which the vellum can be made tighter or looser to produce the desired quality of sound. The drum is generally played with a pair of sticks like this (holding up a drum stick), having one end covered with a piece of felt, or tipped with a small wooden ball. In many primitive countries drums are played with the hands."

Meg then moved the kettle where all could see it and placed a wooden hoop covered with brown paper, over the top, explaining, "This represents the kettle drum, or timpani, which is of African origin and was introduced

into Europe in the thirteenth century. A large copper bowl covered with skin forms the real one and the hoop is held in place with iron rings."

Malcolm took up the story with "The iron rings have screws in them like this (holding up the clock key against Meg's hoop, and turning it). "There are from four to eight of these which tighten or loosen the vellum and by this means the vellum gives forth a definite pitch. The kettle-drum, or timpani, is therefore tuned to the tonic, dominant and other tones of the key in which the orchestra is playing. You can see the man tuning his drum in the middle of a composition. This takes a very sensitive ear and he bends down so his ear will be close to the drum head and he can do his tuning quietly."

Then Meg continued—"The kettle-drum is often played *pianissimo* and for this the drummer uses a pair of sticks with sponge-covered tips. The next time you attend an orchestra concert, be sure to watch the kettle-drummer. He usually has a set of three drums and his sticks fly quickly from one to the other, in order to play the tone the harmony requires."

Next, Malcolm held up a circle of cardboard (or corrugated carton) "This represents a snare drum," he explained. "It is much shallower in proportion to its width than a side drum or bass

(Continued on next page)

THE BOX OF MAGIC

By Frances Gorman Risser

In my pianos there's a box
That holds such magic sounds!
The voices of the barnyard folk;
The mirth of circus clowns.

Birds warble in the leafy trees;
Bees buzz and babies cry;
Bells tinkle; rain-drops gently tap;
A train goes rushing by.

A savage beast growls in his den;
Some thunder booms, afar;
Then angel voices softly chant
Beyond a distant star.

I hear the beat of jungle drums;
The whisper of a breeze;
That box of magic I unlock
With my piano keys!

Junior Etude Poetry Contest

This month the Junior Etude will hold a contest for original poems. They may be of any length or style but must relate in some way to music. Any one may enter, whether a subscriber to ETUDE or not—even if not a good poet!

Put your name, age and class in which you enter on upper left cor-

ner of page, and your address on upper right corner. Class A, fifteen to eighteen years of age; Class B, twelve to fifteen years; Class C, under twelve.

Entries must be received at Junior Etude Office, Bryn Mawr, Pennsylvania, by May 31st. Results will be published in later issues.

Drums—(Continued)

drum. Also, it has strings of catgut or wire stretched across its under side which are called snares. These give it a distinctive sound when played as they rattle with the drum's vibrations."

"The bass drum is the largest of all drums" Meg told the audience. "You have seen these monsters in parades and wherever such bands are used. When the player is marching it is strapped over his shoulders. When seated, this drummer often plays the bass drum with a foot pedal while also playing the snare drum."

Malcolm closed the program by telling about the American In-

dians. "These people are very skillful drummers and are noted for their unusual rhythms. All primitive peoples have their own types of drums, some being carved out of solid wood."

"And I would like to add," said Meg, "that some African tribes have a regular drum language which can be heard and understood miles away."

"That's right," agreed Malcolm. "Even the Eskimos have their drums—in fact it's about the only instrument they use, and they decorate their drums with carved deer-horn."

"Even our little tambourine, which was spread over the ancient world, is a useful member of the drum family."

After much applause, the club members decided it would be fun to go in a body to a band or orchestra concert and pay particular attention to the drummers.

Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and they will be forwarded to the writers. Remember foreign mail requires five-cent postage; foreign air mail, 15 cents. Do not ask for addresses.

Dear Junior Etude:

The name of our music club is "The Musical Kid's Club," and we meet each Saturday at a different member's home. We have kept going without any adult help and gave a program for our school class, had our pin-presenting ceremony and held

Dear Junior Etude:

I am a new subscriber to ETUDE. I have been studying piano for several years and also I play the organ in our church. I would like to hear from other readers. French readers are also welcome as I can write French.

Remi Bouchard (Age 15), Canada

Answers to Who Knows

1. The branch of science that treats of sound, tone, tone-production, vibrations and conditions governing them. 2. "La Bohème," Puccini; "Don Giovanni," Mozart; "La Traviata," Verdi; "Flying Dutchman," Wagner. 3. Claude Achille; 4. Opera is an extended composition produced by solo singing, acting, and chorus accompanied by orchestra, staged with scenery and costumes, usually on a dramatic or semi-dramatic story. Oratorio is an extended composition on a religious topic, also produced with solo singing, chorus and orchestra but without acting, scenery or costumes. 5. Spain; 6. A French folk-song sometimes accompanied by dancing. 7. Haydn. 8. Brahms (1897), Schumann (1856). 9. Schubert, the "Unfinished" Symphony. 10. The Hebrides or Fingal's Cave Overture, by Mendelssohn.



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two contests, all within six months. Also, we closed our season with a program and party attended by our mothers and friends. We are enclosing a picture of our few but interested members. Joan Espenschied, New Jersey

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CAREERS OF SERVICE IN SACRED SONG

(Continued from Page 17)

choir on Sunday mornings, the young person is going to gain a great deal of direct contact with sacred songs and hymns that he or she would never gain in any other way. There is no substitute for the church as the training ground for basic sacred music education.

Many young people are constantly asking Shea how they can "break into" the field of sacred music. To them "Bev" answers that the first requirement is to be ready from the standpoint of technical training and also willingness, when the opportunity arises. We must be practical about such things as basic training, but Shea is a great believer that sacred music is a sacred calling, and once preparation is complete, the alert young person will find a door of opportunity opening quickly.

Like any other field, we do not like people who attempt to push themselves to the fore, and there seems to be an especial temptation for showmanship in this particular field, Shea finds. It is better to wait and make absolutely certain in your mind that a particular opening is the one for which you are cut out. Because Shea waited until what he considered to be the proper opportunity arrived, he has been far happier and success has been almost a natural consequence.

But it is hard to generalize about these matters of opportunity, however, and in the last analysis each young person must make his own decisions as to what he will or will not accept in the way of work or assignments in music, honestly probing his own mind and motives.

If you are in the upper grades of high school or in college, Shea believes that young people can find an excellent training ground right in their home churches to test themselves out. There is always need for a young person of some talent and serious purpose to train a junior choir or lead groups eight or ten years younger in musical activities of varying types. This can all be done very naturally and effectively without the danger of "spotlightitis" or similar diseases which too often beset the amateur music leader or performer.

Another excellent training ground Shea points out is the summer conference or summer religious camps for young people. It is no exaggeration to say that there are hundreds of them scattered throughout America and Canada. They are usually competently organized and one of their great drawing points is music and singing. The young who are especially attracted to this kind of gathering are full of exuberance and the joy of living, and they naturally want to shout and sing. If you feel that you have talent in the field of religious song-leading or sacred

music, here would be a good field to try it out, says Shea. If you play a musical instrument, so much better.

In a career in religious music, above all else, "Bev" warns, "Don't lose the common touch!" What does he mean by this bit of advice? Religion is not a mass phenomenon, it is an individual experience. When it ceases to be individualistic, there is danger that it will lapse into a purely ceremonial affair, devoid of meaning.

Singers and directors in sacred music should go out of their way to get to know and make friends of their listeners, he believes. At the close of every service or huge evangelistic gathering where Shea might be soloist, he likes to meet members of the audience, talk with them, and find out what hymns and songs they like best and why. Whether his visitors be eight or eighty, Shea invariably gives each one courteous and genuine personal attention. He has probably given his autograph 50,000 times in the past five or six years to teenagers alone, it is estimated. Judging from his fan mail of 50 to 100 letters a day delivered to his home in Western Springs, Illinois, a suburb of Chicago, there is slight danger that Shea will ever lose the "common touch!"

Another point "Bev" would caution youngsters about, who have ambitions in the field of sacred music. Be yourself! Don't try to be John Charles Thomas, or Ezio Pinza, or Jessi Bjoerling, or (the author adds!) Beverly Shea. Just be yourself and don't try to imitate any one. Nature has endowed each one of us differently, and when we try to be someone else, and copy their mannerisms and distinctive ways, the effort in the majority of cases fails miserably.

"Bev" illustrates this in a personal way in his own singing. Shea is nationally known for his inimitable renditions of Negro spirituals. Yet he never tries to sing *Roll, Jordan, Roll* (Billy Graham's personal favorite Negro spiritual); *Deep River*; *Yes, He Did!*; *Hush, Somebody's Calling My Name*; *Balm in Gilead*—or any other Negro spiritual by "aping" a real colored singer's rendition of such a piece. Instead, he gives it his own interpretation, and makes an effective rendition of it. Shea believes if he tried to sing them "Mammy style" or tried to impersonate a Negro, the effort would fall flat.

When Bev began to sing, he felt that he should limit himself in the field of sacred music, and not endeavor to double as choir director, song leader, or whatever else came along. By wisely restricting himself, he saves himself much nerve-wracking worry and other pitfalls of carrying too heavy a load, although on

(Continued on Page 64)

(Continued from Page 10)

sing together without orchestral accompaniment for a considerable length of time, the resonant voices and the throaty voices must be blended. The low voices have a tendency to pull the pitch down, while the high voices tend to pull the pitch up. At the Metropolitan Opera, the problem has been solved by carefully placing the tone of the low voices, while the high voices retain the pitch in as light a color as possible. The sound would be horrible to the ear, and this a cappella effect ruined, if the artists did not strive for perfect tonal balance and pitch. They have only their ears and their mental concepts upon which to rely. It is not difficult to sing on pitch if you have the accompaniment of a piano, or an orchestral background helping, but once you start singing without this you are completely "on your own."

You must hear what you want to produce, and what the ear cannot hear must be assured by ones' mental concept. Drill the ears until they hold a concept of what you consider is good singing. Let us assume that you are trying to listen to the overtones in your voice as you sing. At the same time, your ear may not be able to pick up the sound of the overtones in its entirety while the sound is going on. A wooden door will reflect the sound of the voice. Stand with your face against a door, and sing against it, and you will hear your true voice.

Again I must stress that you must listen to your own singing. The famous Russian basso Chaliapin said, "A singer is two people. The one who is listening, and the one who is doing it." You must feel the inner, and the outer you. It is like placing your ears three feet away, and then listening to them. It has to be an imaginative thing. Of course one cannot remove the ear from himself; but the ear, and the doing of it must be separated. Let us compare the hearing, and the doing, to a set of weighing scales. Assuming that the ear fills one side of the scale, and the doing of the singing fills the other side, eventually equalization must be the result. It takes slow thorough practice, and is a matter of time and hard work, and through this the student of voice will attain some kind of balance.

There have been great artists, who have never been able to fill both sides of the scale satisfactorily. For them, the simplest procedure was the hardest to master. It is the great artist who finally fills both sides, and obtains a true balance in a split second. He masters the technique of voice production, and thinks and feels the tone to such an extent, that he is free to hear the result of the sound he produces. He is not

troubled. When he sings a tone, or a melodic line, his ear forgets to listen. His attention is focused on breathing, muscles, and resonance cavities, and they come into play on any vowel that he uses.

The artist may be likened to a picture camera. The mechanism of the camera must be set before you can take the picture. The eye and the finger must coördinate. Everything is set beforehand, and is mentally adjusted. Then comes the final "click" and there is the picture.

It is a great asset to hear and sing intervals and skips correctly. Today, the singer must be able to sing the simplest and the most difficult modern music. Begin by imitating the sound of the piano. Play the interval C to D on the piano. Listen to it, hum it, and then sing it. Then C to E, C to F, C to G, C to A and C to B natural. Test your ear and see if you can sing these same intervals without the aid of the piano. Can you think seven tones away from middle C, and sing a major seventh with unfailing pitch?

Play the same intervals on the piano, and see if you can sing them without a "break" in your voice, and without changing color. Blend the bottom note of the interval with the top note in a smooth, flowing, vocal line.

There is one definite tone in each voice that is a balancing point. Find this tone in your own voice. Lillian Nordica had C above middle C for this point; but it is not always in the center of a voice. At one time I had B-flat above middle C, and now I have B natural. Singing intervals from this point, will give the ear a set point from which to start.

In the beginning of the last act of "Tristan and Isolde," Wagner wrote a solo for the English horn. There are many difficult intervals and skips in this solo, and at rehearsal I used to practice them. First I thought that I would do it for fun, and then I found that I was unable to keep the vocal line without a "break." This proved to me the necessity of practicing intervals and skips within my own range.

The training of pitch is a normal thing. Either you can hear a tone or you can't; but most people have a basic tendency to hear music correctly. In many people this tendency is latent, and could stand development. Unless you have a good natural ear why struggle with the problem of trying to learn to sing? It is like trying to sing when you haven't a natural voice.

The study of any stringed instrument is wonderful training for the ear. The sound is already made on the piano; but on the violin you have to create the tone yourself. Listen

(Continued on Page 58)

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(Continued from Page 57)

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to the violinist—how he phrases, how he plays intervals, his intonation, and how he plays the melodic line. If you want to be a singer, and it is at all possible, take up the study of the violin. It is the finest thing I know of for ear training. Music appreciation and listening are good ear training; but the actual doing of it makes the contact, and makes one concentrate more. Suppose a singer were eventually to become a composer. He would be lost if he had not studied the theory of music, and ear training.

In the past there have been great singers who were without all of this training; but our standards have increased. Today, an artist is a public figure in his community, and to be equipped for all occasions, he must have all kinds of knowledge.

I have found the use of a tape recorder valuable, and I have learned how to listen to it. It will not help you merely to record your voice unless you take the time to analyze, and criticize your own mistakes. Again, one has to have a mental

concept of what he wants to achieve. Replay the tones, judge your singing, and if it is not what you want, you can erase the tape, and start over again. Listen to the quality of the tone, the melodic line, and how you have phrased the music. If it does not sound good, or if it is not artistic, do it again and again. It gives the singer a chance to rest physically while his mental processes are still engaged. You will find that a few minutes rest for the vocal cords will add to their efficiency. I was amazed to hear my voice come back to me the same way that I had sung into the recorder.

Train your ear and your voice until it expresses your wishes and moods. Become vocally conscious of your feelings, and notice how the opera, concert, radio, and movie stars handle their voices. Each field has its own specific technic, and problems; but the stars all have vigor, and expression, and rise and fall in their voices. For success in their chosen fields, they must sing on pitch.

THE END

NEW FIELDS FOR THE COMPOSER

(Continued from Page 22)

groups of instruments can best be learned and absorbed through the actual contact with these means. A composer who has the privilege of contact with a functioning college or high school band and orchestra would be experiencing more restrictions than possibilities; but the restrictions are important in developing a rooted fundamental practicality. He should have access to the mechanics of performance, in order to know the mechanics of projecting his ideas.

It was actual contact with the orchestra that gave me a foundation for my orchestration. Conducting and arranging for radio, in a sense, served as my workshop. It also demanded elements that are important in school music: clarity and directness in projecting musical ideas.

I would like to see a plan organized whereby composers would be kept in residence in as many schools and colleges throughout the country as could possibly sponsor such a project. Along with their larger works, these composers would write a certain number of compositions directed toward the needs of these institutions. These could comprise band and orchestra works of varying kinds, pageants, operettas, marches for the football team, and choral works for the glee clubs. Composer attendance, if only as observers, should be invited. Composers, on their part, should be eager to review school band and orchestra rehearsals. This is the only way that they

will have the opportunity to discover the negative as well as the positive qualities of our music educational system, and the way it functions in the schools today.

A composer who is honest in his approach to school music will find out that once he has established himself as a factor in this field, he can develop and formulate certain subtleties. As an example, not too long ago, I wrote a work for band entitled "Ballad for Band." This composition requires a greatly developed sense of control and subtlety of phrasing from the wood wind and brass sections. There are a lot of resonances that require impeccable intonation, and the opposite of the usual tonal qualities associated with bands. A few years back a work posing these complexities would have met with opposition. The usability of this work, when compared to some of my more obvious compositions, is still limited, but there is a surprising number of school organizations who have tackled the "Ballad" if only because it sets certain musical goals which when achieved, are applicable to many more advanced kinds of music. Here is a case where a work forces the players to develop technical and musical control, and sensitivity. Equally as important, it puts the conductor in a position of becoming sensitive to these same qualities, as he must develop a stick technique which will enable him to project this coloration.

(Continued on Page 59)

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(Continued from Page 58)

Note however, that any problematic passages must be the result of a clear creative expression, rather than the result of a confused idea or technique on the part of the composer. This of course is hard to describe in words. One of the difficulties of music is that it is valid unto itself, and it is always difficult to try to prove through words, a concept that has truth only in sound.

Taking these indefinables for granted, there are certain complications that the composer must avoid when he is writing a piece for wide school usage. (1) Extreme range of instruments must be bypassed as much as possible. For instance, a continuous high range of playing on an instrument will tire the average young player very quickly. (2) If the composer wants as wide an acceptance as possible, there should be in his works a combination of rhythmic, harmonic, and melodic movement—as against a static, cerebral, and theoretically interesting but dull kind of writing. (3) Contrapuntal lines should not become too involved or diffuse. It is important to remember that a good part of the ensemble of a school ensemble consists of players who are first learning their instruments. Therefore, secondary voices, and inside voices in the harmony, have a tendency to be on the weak side, and not too dependable for handling solo passages. This would apply to both band and orchestra compositions.

A good example of how composers might help to stimulate and nurture music as a living art might be sighted at this point. For some time past there has been a dearth of good string players throughout the country. Many schools and conservatories have found it difficult to maintain an orchestra because of the difficulty of finding young string players who had real ability as performers. A number of articles have been written about this situation by critics, educators, and conductors, who feel that this present lack will endanger the future of our orchestral ensembles. For many different reasons woodwind and brass instruments have been stressed in the schools. One reason is the wide usage of the symphonic band. It not only serves the purpose of playing concerts; but that is equally important, it lends color and inspiration to football games, other athletic activities, and general school functions. Also, the famous heroes of our present day popular music have been wind and brass players. The most obvious are Benny Goodman, Artie Shaw, and Harry James, without naming any of the exponents of the latest in jazz rhythms.

We also know that the majority of our popular music is scored in terms of brass and reed combina-

tions. Therefore, we find the string repertoire lacking in enough suitable material to stimulate young people to want to play a stringed instrument. The composer should try to create utility works that will combine interest with good taste, and that would help fill this particular gap in the school music field. In other words, a composer has a responsibility to the soil that nourishes his art, and that soil is music in all of its phases, not the least of which are the young performers and future listeners.

Composing music for the schools and colleges is one of the few fields that will bring the composer a fair financial return. This is a most important factor, since creative artists have landlords and stomachs in common with other people. It is hard to realize the cold fact that music written for a professional symphony and orchestra performance (the so-called "serious music"), does not bring a financial return. On the contrary, either the writer or the publisher has to invest large sums of money to have the orchestral parts copied, duplicate scores made, and material made available for performance.

The influential contemporary European composer has contributed in terms of his own culture, functional and educational music, and our native composers can also conquer this vast field. It is true that for every good composition, you will find a number of mediocre works; but both are part of the whole.

Music has become a highly specialized system in the country and the professional musician has a tendency to lose sight of the importance of the amateur, or non-professional. Music is written to be heard, and listeners are on a whole non-professionals. For every professional performer, there are thousands of amateurs who play for their own pleasure, because music is their way of life.

A large segment of these participants are in our schools. They play in bands, orchestras, and sing in choruses. Some of these students will become professionals; but the great majority will remain non-professional. They form the foundation of our musically sensitized audiences of the future. As young people in our schools, taking part in musical performances of various kinds, they constitute a very vital part of our musical activity. They are literally consumers of music.

Both educators and composers must feel the responsibility of contributing to the growth of the wonderful musical possibilities that we have in this country in terms of our young people, for the betterment and growth of our music as a potent art.

THE END

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Igor Stravinsky's new opera, "The Rake's Progress," will be presented during the 1952-53 season of the Metropolitan Opera Company. It will be the first new production under the management of Rudolf Bing. It had its world première last September in Venice with the composer conducting. Names of the cast have not yet been announced, but it is understood the conductor will be Fritz Reiner.

Alexander Hilsberg, former concert master and assistant conductor of the Philadelphia Orchestra, has been appointed conductor of the New Orleans Symphony Orchestra. Mr. Hilsberg has been much in demand as a guest conductor of various major orchestras and it was following a successful appearance with the New Orleans group that he was offered the position as permanent conductor.

The Junger Maennerchor of Philadelphia celebrated its 100th anniversary on February 22 with a gala concert in which the famous Metropolitan Opera soprano, Eleanor Steber, appeared as guest artist. The veteran conductor, Leopold Syre, now in his 25th year as the club's leader, directed the chorus of 100 and a symphony orchestra in a highly-diversified program.

Jascha Heifetz, noted violinist, has presented to the Library of Congress a collection of autographed musical scores, letters, and early editions of musical compositions. It is Heifetz's wish that they be made available for use by scholars and exhibited as much as possible to the public. Included in the manuscripts are Sir William Walton's Violin Concerto and Louis Gruenberg's Violin Concerto, both works commissioned by the famous violinist.



Jascha Heifetz shows Dr. Luther H. Evans, Librarian of Congress, some of the manuscripts and letters presented to the Library of Congress.

THE WORLD OF

Music

Pablo Casals will direct the third annual music festival at Prades, France June 15-29. The program this year will be confined to chamber music.

George F. McKay's new symphony had a most successful première in February when it was performed by the Seattle Symphony Orchestra.

Granville English, well-known American composer, has won the cash prize of \$100 and a Certificate of Award for the best Male Chorus composition in the annual contest of the Mendelssohn Glee Club of New York City. The winning chorus, *Law, West of the Pecos*, was given its première at the spring concert of the Glee Club in April.

Boris Koutzen's new concerto for Violin and Orchestra was given its world première on February 22 by the Philadelphia Orchestra conducted by Eugene Ormandy, with the composer's own daughter, Nadia Koutzen, as the soloist. Koutzen, now head of the violin department of the Philadelphia Conservatory and at Vassar College, is a former member of the Philadelphia Orchestra. Miss Koutzen, a talented violinist in her own right, had a most successful New York début last October.

The Berkshire Music Center at Tanglewood, Lenox, Mass., will open its tenth season on June 30 and continue for six weeks. Maintained by the Boston Symphony Orchestra, the faculty is made up largely of members of the orchestra, with the addition this summer of Aaron Copland, Leonard Bernstein, William Kroll, Hugh Ross, and Boris Goldovsky.

Nicolas Slonimsky conducted, on February 6 and 7, the Louisville Orchestra in a program exclusively devoted to 20th century music, glorifying modern inventions: the moving pictures in Schoenberg's "Accompaniment to a Cinema Scene;" the phonograph in "4 Minutes and 20 Seconds" by Roy Harris; the modern locomotive in Honegger's "Pacific 231;" the airplane in Gardner Read's "Night Flight," and atomic fission in Varese's "Ionization" scored for percussion instruments and two sirens. On the same program, Virgil Thomson conducted the world première of his "Five Poems After William Blake," with Mack Harrell, as soloist.

The Music Educators National Conference held its biennial convention in Philadelphia March 21-26. Meeting at the same time were various affiliated groups active in the music educational field. The five days and evenings were crowded with discussions, lectures, demonstrations, and concerts. Some of the outstanding school and college musical organizations from various parts of the United States were present and gave concerts demonstrating the high standard of work being done in this field. The committee in charge of arrangements was headed by Marguerite V. Hood, president of the MENC. Among the outstanding musical events were the opening night concert by the Westminster Choir and the University of Michigan Band, the concert by the combined orchestra of the Diocesan Girls' High School of Philadelphia, directed by Dr. Jeno Donath, and the concert by the All-City Junior String Quartet from the public schools of Detroit, Michigan. A dramatic highlight of the convention was the appearance of Dr. Frances Elliott Clark, who at 92 years of age is the only living founder of the MENC. She was the principal speaker at one of the early morning conferences and her keen intellect and complete mastery of her subject provided a real thrill for her audience. She was given a well-deserved ovation at the conclusion of her address.

The Violin Teachers Guild of New York City held a most successful String Festival and Convention in that city on March 29, 30, 31. The 3-day program was crowded with lectures, demonstrations and concerts. Louis Persinger is president of the Guild.

The University of Texas held its first annual Symposium of Contemporary American Music on March 20-22. The program listed performances of 38 unpublished compositions—11 orchestral, 6 choral scores, and 21 chamber music selections. The purpose of the symposium is to give encouragement to the American composer. The 38 compositions performed were selected from a total of 112 manuscripts submitted.

Isidor Philipp, the great French master of the piano, will play at Town Hall May 10 during a festival given to honor the memory of Raoul Laparra, victim of bombings during World War II. Proceeds from the concert will be used to erect a monument on his grave, which remained unmarked.

On this occasion, I. Philipp's innumerable friends will also pay tribute to him, for 1952 marks his ninetieth birthday, and the eightieth anniversary of his public début in Paris.

William R. Smith has been appointed assistant conductor of the Philadelphia Orchestra, effective at the beginning of next season. Smith, a graduate of the University of Pennsylvania, has held a number of conductorial posts in Philadelphia. At present he is assistant conductor of the American Opera Company in Philadelphia.

COMPETITIONS (For details, write to sponsor listed)

- Seventh annual Ernest Bloch Award. Sponsored by The United Temple Chorus. Composition Contest open to all composers. Prize \$150 and publication. Closing date October 15, 1952. United Temple Chorus, Box 18, Hewlett, N. Y.
- Bernard Ravitch Music Foundation, Inc. Contest for two-piano compositions. Prize of \$100. Closing date June 30. Details from S. M. Blinken, Suite 604, Fort Washington Ave., New York 33, N. Y.
- Capital University Chapel Choir Conductors' Guild annual anthem competition. Open to all composers. Contest closes August 31, 1952. Complete rules from Everett Mehrley, Contest Secretary, Mees Conservatory, Capital University, Columbus 9, Ohio.
- Marian Anderson Scholarships for vocal study. Closing date not announced. Marian Anderson Scholarship Fund, c/o Miss Alyse Anderson, 762 S. Martin St., Philadelphia 46, Pa.
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THE HAMMER-FINGER OR "PERFECT-FINGER"

(Continued from Page 9)

exercise with the right and left hands. Proceed to play all finger and thumb combinations in triplets without accent, as follows: CDC; DED; EFE; FGF;—CEC; DFD; EFE;—CFC; DGD;—CGC;—CDE; DEF; EFG;—CDF; DEG;—CEF; DFG;—CDG; CEG; CFG;—CDEF; DEFG; CDEG; CDFG; CEEG; DEFG;—CDEFG.

The above combinations played with slow finger action are the basic requirement in acquiring a "perfect-finger," strongly advocated by Leschetizky and practiced daily by some of his most famous pupils.

There should at first be little energy exerted in the actual finger stroke. Do not, however, play effortlessly. As the finger becomes more independent, the stroke should proceed with intensified energy, amounting to some rigidity of the finger—but, imagine a finger of hard, flexible rubber, not one of the rigidity of steel.

In the actual producing of one single tone, let the tip of the finger somewhat slightly sweep the key, thus releasing the key through this greatly modified use of the arc, or sliding, circular motion at the end of the finger stroke. In this manner, an important certainty is realized, namely, the attainment of a tone of resonant quality in place of one, sharp and unsympathetic; common in general use and due to carelessly trained fingers which hit the keys.

The particular character of any given piece, or passage, should determine the tempo of the individual finger stroke. For example, in the playing of a slow movement by Beethoven, one in which the tempo notation is adagio, the actual finger stroke used in playing should be slow. Hence, the tone will be broad, sonorous, and in character. Whereas, a quick finger stroke applied to the same themes, even when sustained by the use of the pedal, will spoil the best of musical intentions. Try both ways. The difference in beauty and in fitness, accomplished by the slow finger stroke, is marked. Exceptions occur where the composer has placed a staccato point over a note or chord to indicate emphasis. However, the very character of a slow movement should temper the abruptness of such notation. The effect should not be so sharp as the same notation in a piece of livelier character might require.

In the first stages of practicing a new piece, choose a tempo which will allow for certain weaknesses. Play only so fast as your ability to hold the same tempo throughout can be guaranteed. Slow, measure by measure listening, carried through patiently from the beginning to the end of a piece will bring the student

closer to a successful final performance than hours of erratic wanderings full of inaccuracies and irregularities of tempo, which amount only to the perfecting of mistakes. Play always with perfect evenness, observing the metrical pattern with precision. Later you can safely make variations of rubato—but always with metronomic background. One should never make the same careless mistakes twice. "Think twice, and play once." Inaccuracies in evenness and clarity of execution are usually due to unwillingness on the part of the learner to practice slowly. Practicing slowly does not mean practicing mechanically. On the contrary, one should always practice musically. One's repertoire can, in this manner, be successfully retained. Even the daily slow playing through of one or two recital pieces will keep one's repertoire in lively readiness for future performance. "Practicing should be always creative," said Artur Schnabel.

In this manner of slow practice, passages become articulate and clear, from every standpoint. Gradually the tempo can be increased, and certain weak places improved by application and attention to the specific handling of these weaknesses. Improvise an exercise with the same notes, just where the weakness occurs. If, for instance, the fourth and the fifth fingers included in the playing of a difficult passage, are not synchronous in tone volume and evenness with the other sections of the passage in hand, practice a slow, even trill counted in triplets (without accent) made up of the same notes and in the same register of the keyboard, or just where the weakness in the passage lies. One gains generally in the even playing of passages by practicing such exercises, made up of excerpts taken from any given passage in the piece at hand. If the passing under of the thumb is the difficulty, compose a short exercise including this passing under—always just where the weakness occurs.

Much time can be wasted on the daily repetition of sections of a piece already mastered. Arduous repetition of the musical substance of a piece can steal all freshness from it; hence the desire to pass quickly from one piece to another before one entire piece is mastered both technically and musically. As the fingers grow stronger by the daily use of the hammer-finger exercise, less and still time need be spent on weaknesses occurring in the difficult passages of a piece.

A certain method of practicing quick passages by addition will ascertain complete freedom in the final execution of them. Begin with two

notes played consecutively, a tempo. If the ear is satisfied that the playing of the two notes is perfectly even, add another note, thus playing three notes successfully in the same manner. Pause after each effort, increasing the length to four notes—then to five—to six, etc., until the entire passage is completed. There should be no relaxing of tempo no matter how many notes are added after each pause. If weak sections occur in the longer phrases, take them out in the form of short exercises, and practice them until the weak sections are brought up to the volume of tone and to the evenness required for the entire passage. In this last step of quick practicing by addition, detailed, or individual finger consciousness is forgotten. Each group of notes, short or long, instead of individual notes is conceived mentally at once before playing. One now thinks and plays in curves, however slight, however prodigious. It is through the development of this

particular skill that the finger is ignored, the successful fulfillment of which depends upon the lightness of the arm. At this point of effortless playing, the infinitude of virtuosity begins. It was in this particular art of great, but easeful pianism that Artur Schnabel excelled.

To the writer's undersanding of a cosmic approach to the key board, the player of great piano works, according to the laws of motion, combined with lightness and freedom from body stiffness, should be able to suspend tonal effects as Ny-jinski seemed to suspend his body in the air through the medium of the dance. A great pianist should be able to disport the intricacies of difficult octave and chord passages occurring in any great piano work, without laborious effort or fatigue—to the ear, completely musical and accurate—to the eye, natural and comely. With George Eliot one might say: "Tis God gives skill, but not without man's hands." THE END

THAT NEW YORK DÉBUT RECITAL

(Continued from Page 13)

examined at no cost, but they also provide another most valuable service. For a moderate fee they will make photostatic copies of music not available in the open market and not protected by copyright.

A sound trend in the music life of today bids our man pay attention to works by contemporary composers.

In performing these compositions he will not only contribute toward helping a good, perhaps a great work on its way to publication and recognition, but he will add considerable prestige to his concert.

Once the program stands and the hero of our story has chosen the printing material he and his pocket-book like best, he really should concentrate on practicing his selections and living with them until they are part of himself. Of course, he cannot afford to neglect his technical proficiency. At the date of his concert he is expected to give the best performance possible. It is, therefore, imperative that he keep polishing and improving the purely technical aspects of his artistic condition.—That is, if he can manage to take enough time out from his preoccupation with selling tickets and "filling the house."

Unfortunately, you see, our friend's name alone will, as a rule, not yet fill a New York auditorium. It is one of the objects of his début to gain a reputation that will do just that in the future. Following extraordinary reviews of his New York Début, he hopes to attract a major management, which may book him into full concert halls across the nation. In the meantime, he needs

a proper setting for his New York concert. To achieve that, and, perhaps to recover a small part of his expenses, he is forced to embark on an intense campaign to mobilize an audience. With the help of family and management, his friends, their friends, and anyone rash enough to have expressed approval of his art at any time are subjected to merciless pressure, announcements, phone calls, letters, etc. The reader hardly can have escaped the outlined procedure at one time or another.

D-Day is approaching rapidly.—The ads have appeared. Our artist's photograph has graced several newspapers; leaflets showing his program and likeness clutter the proper shelves on 57th Street and in the music stores. He has performed and tested his program before invited audiences, and is now relatively free of worry. . . .

The last note of the last encore has sounded, the applause has died down. Several hundred enthusiastic hands have been shaken, and the final agony is here. His tired mind is haunted by memories of recitals, when the applause and the lines of congratulating fans had proven quite misleading by the time the negative reviews had finally appeared. Oh, when will those papers come out?

Then, there is the pink haze of the morning after. When the headlines are right, the criticisms favorable, when the telephone does not stop ringing and everybody "really had known it all along"; why, then all anxiety and worry just never seem to have existed at all. The only reality that matters, is: "He has made it!" THE END



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The easiest part of a disc-jockey's job is his complete freedom from musical worries. His material is there, proven, perfect. He need never watch out for the intonation of his strings, or the state of his trumpet player's lips. The hardest part of his job is the fact that it takes a long time for him to assert himself. Except for rabid record fans, the average radio listener hardly ever sets out deliberately to tune in a record program—the first time. What seems to happen is that many average listeners get a bit tired of their regular radio fare (especially during the daytime hours), and turn to music as an escape or an experiment. People fiddle around with the dials in search of something new; housewives, busy at work, try a relief from soap operas. Maybe the first time they tune in a record show, they do so by sheer accident. The business of the disc-jockey, then, is to make that first chance taste so attractive that the listener will come again.

What, then, makes a record show attractive? That's almost an impossible thing to say! The first trick, perhaps, is to aim at some specialized type of audience—that is to say, if you want to build up a following among people who like the classics, don't spread yourself all around the musical scene with marches, jazz, or bop. Then, within the legitimate limits of your chosen field, try for variety.

The recorded program with which I was associated was a bit different from the usual disc-jockey show in that it had nothing of the chance element. We had an hour of time, every day, and that hour was divided into fifteen-minute periods. The whole thing was carefully worked out, according to play; the program was built for variety and climax; and we spent between four and five hours every day rehearsing for to-morrow. We had a regular production schedule, with the most careful timing. I don't for a moment suggest that this is the way to set up a disc-jockey show—many enormous successes in the field are deliberately planned along different lines, with no particular timing on the records and plenty of scope for ad-libbing. We had to work our show as we did because of advertising commitments. Since it was a production show, we built both for variety and climax. No two shows were ever the same in plan, but I can give you an example of what I mean by planning of this kind. Let's say we wanted a bright opening; well, for that we might use one or more Bing Crosby records. To introduce variety into the next fifteen minutes of the program, we

DISC-JOCKEYS AND AMERICAN MUSIC

(Continued from Page 15)

might switch to an album of old-time favorites. (And here let me pause a moment to comment on the vitality of come-backs shown by old-time hits like *Strawberry Blonde*, *I Wonder Who's Kissing Her Now*, etc. One reason for this is that radio, juke-boxes, and the like, use up tunes so much faster than new ones are produced that we have to fall back on old ones. Another reason may be that our tune-smiths are not writing with the same appeal.) The third fifteen-minute period might be devoted to the four most popular records of the current week; and the climax might come (always at the end) with either a prediction of what the next week's favorites would be, or with a big production-number like an "Oklahoma!" album. This, of course, is just a sample. The main thing is to use the variety and to work up to a climax at the end.

There are, of course, endless ways of introducing variety and climax into a program of records; and for that very reason, the disc-jockey should have the widest possible knowledge of styles, types, and existing recordings. And out of this knowledge he displays his goodness or badness of taste. My observations incline me to believe that the better the taste, the better the program! The disc-jockey doesn't need to practice an instrument, certainly; but if he isn't well fortified with a solid musical background (to which he constantly keeps adding), his chances of success will turn out to be as thin as his taste!

The talking part of a disc-jockey program is as important as the musical part. It is rather difficult to say just what is going to prove popular here; there's a chance for pretty much any type or style of patter, so long as it is sincere, friendly, and reflective of goodwill. Some of the boys 'razz' each other, I know; but even the razzing is in a spirit of fun rather than of critical sourness. Barry Gray is a great one to poke fun at players and singers, but it is always done in a spirit of fun. No one likes to listen to edged bitterness, even if it seems humorous. Some disc-jockeys introduce man-and-wife patter; some invite their listeners to send in requests for music they want to hear; some use the comedy line. All of these styles—and a dozen more—are legitimate. My only real 'hate' is the disc-jockey who starts out by playing a record and, then stops to tell his listeners how poor a record it is. There's no sense in that, and no excuse for it—if he thinks the record's a poor one, he shouldn't play it in the first place!

I think that the disc-jockey show has come to stay, and I'm glad of it; the very existence of such a form of entertainment shows how much interested people are in music, how

eager they are to turn to music as a respite from other forms of listening fun. People are eager to be titillated by the thrill of the next tune. Whatever it turns out to be, there's the element of surprise in waiting to see what's coming—and if that one isn't a particular favorite, the next one may be. Maybe it'll be a popular ballad; maybe it'll be followed up by a record of John McCormack singing that same ballad thirty years ago. It's all good fun—just the suspense of waiting for the next number is fun! Maybe that's the secret of the disc-jockey popularity. And it shows the vitality of music. Each disc-jockey has his own style, his own taste, his own following—but taken all together, they point to—and point up—the importance of America's music interest. THE END

CAREERS OF SERVICE

(Continued from Page 56)

some days, particularly on Sundays, with a series of services, radio and television commitments, he may sing as many as fifteen solos. He sincerely feels however, that in spite of many temptations to lead 500- or 1000-voice choirs, he was not cut out to direct massed choirs or lead congregational singing, and there he draws the line.

"Bev" advises young people to try to cultivate friendships with others interested in the same musical pursuits to which they aspire. One should have friends in a number of different spheres of activity for a well-rounded life, but a few close ones in your own special field may be the difference between success and failure over the years.

Perhaps a few words should be said of Shea as a composer. He has written a number of sacred songs, but the one for which he is best known, as already mentioned, was *I'd Rather Have Jesus Than Anything*. The words to this now famous song were written back in 1922 by Mrs. Rhea H. Miller. Bev's mother had stumbled upon the poem and it made a profound impression upon her. She drew it to the attention of her son, and one afternoon in the late 30's, in a flair of inspiration, Bev sat down and composed the music to it. It was the identical music which is now used, and he has never altered a note. That song today has become the favorite of millions. Bev calls it his "theme song." THE END

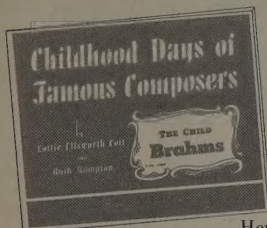
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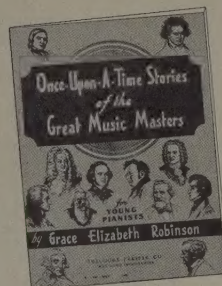
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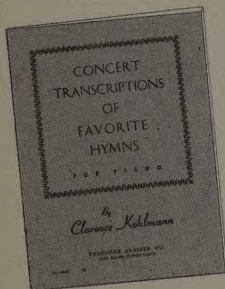
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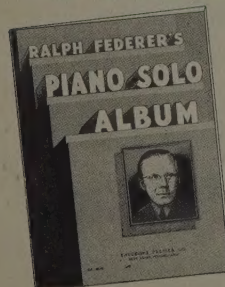


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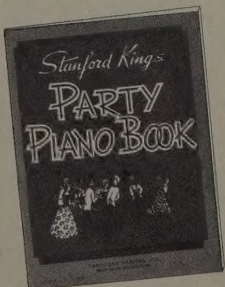


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